॥ अथ अभिज्ञानशकुन्तलं

या सृष्टिः स्रष्टुर् आद्या वहति विधिहुतं या हविर् या च होत्री
ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वं ।
याम् आहुः सर्वभूतप्रकृतिरिति यया प्राणिनः प्राणवन्तः
प्रत्यक्षाभिः प्रपन्नस् तनुभिर् अवतु वस् ताभिर् अष्टाभिर् ईशः[1] ॥ १ ॥

[1] '(That visible form) which (was) the first creation of the Creator [*i.e.*, water]; (that) which bears the oblation offered-according-to-scriptural-rule [*i.e.*, fire]; and (that) which (is) the offerer [*i.e.*, the officiating priest who offers the oblation]; (those) two (visible forms) which define the time [*i.e.*, the Sun and Moon which cause day and night]; (that) which perpetually pervades all space, having [conveying] the quality (sound) perceptible by the ear [*i.e.*, æther]; (that) which they call the birth-place [womb, proximate cause] of all created-things [*i.e.*, the earth]; (that) by which living beings are furnished with breath [*i.e.*, the air]; endowed with [manifested in, known by] these eight visible forms, may Íśa [the supreme Lord] preserve you!' The play begins and ends with a prayer to Śiva: see the last note in this book. After every relative pronoun some case of *pratyakshá tanuh* must be supplied. *Srishtir ádyá*: see Manu i., 8—10, *apa eva sasarja ádau*, '(the creator) first created the waters.' *Vidhi-hutam*, i.e., *veda-vidhánena agnau kshiptam*: Ch. *Hotrí*, i.e., *díkshita-mayí tanuh*: K. *yajamána-rúpá tanuh*: Ch. 'the Bráhmaṇ who is qualified by initiation to offer the oblation.' *Kálam vidhattah* = *samayam kurutah*: Ch., = *srijataḥ*: Ś. Hence the Sun is called *divákara*, 'maker of the day;' and the moon, *niśákara*, 'maker of the night.' *Śruti*, etc.: the Hindús reckon five elements, viz., water, fire, æther, earth, and air. Æther [*ákáśa*] is held to be the vehicle of sound, or of that quality which is the object of perception to the ear: see Manu, i., 75, *Akáśasya śabdam guṇam viduh*. *Vyápya sthitá*, i.e., 'keeps pervading.' Compare *vyápya sthitam rodasí*: Vikram. *Sthá* is joined with an indecl. part. to express continuity of action. *Viśwam* = *prapancham*: K. *Sarva-bhúta-prakritih*: so reads Káṭavema followed by my own MS., and supported by Manu, ix., 37, *Iyam bhúmir bhútánám śaśwatí yonir uchyate*, 'this earth is called the pri-

Verse 1. The metre is **Sragdhará** (variety of **Prakriti**), in which there are twenty-one syllables to the half-line; each half-line being alike.

— — — — ⏑ — — | ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — | — ⏑ — — ⏑ — — ||

नान्द्यन्ते[1]

सूत्रधारः ॥ नेपथ्याभिमुखम् अवलोक्य[2] ॥ आर्ये । यदि नेपथ्यविधानम् अवसितं । तदितस् तावद् आगम्यतां ।

meval womb [*yonih* = *káranam*: Kul.] of all created things' [such as trees, etc.: Kul.]. The other MSS. have *sarva-vija-prakritir. Prakritih* = *upádána-káranam*: K. = *utpatti-sthánam*: Ch. = *nidánam*: Ś. *Prapannah* = *upetah*: K. The Bengálí MSS. have *prasannas*. The worshippers of Śiva, who were Pantheists in the sense of believing that Śiva was himself all that exists as well as the cause of all that is, held that there were eight different manifestations of their god, called Rudras [or Rudra, Bhava, Sarva, Íśána, Paśupati, Bhíma, Ugra, Mahádeva] and that these had their types or representatives in the eight visible forms enumerated here. So the Vishnu-Puráṇa as quoted by Śankara [p. 58, Wilson]—'Brahmá assigned to them their respective stations: water, the sun, earth, fire, air, æther, the officiating Bráhman [*díkshito bráhmaṇah*], and the moon; these are termed their visible forms [*tanavah*].' In the opening of Málavik., Śiva is said to uphold the universe by means of these forms, *ashṭábhir tanubhir bibhratah kritsnam jagadapi.* See also Kumára-s., iv., 76. Śankara, with far-fetched subtilty, points out how each of these types of Śiva is intended by the poet to typify events and circumstances in the life of Śakuntalá. Thus, *ya srishṭih*, etc. is compared with the sentiment in verse 43; and *ye dwe*, etc., is supposed to be significant of her two female friends.

[1] The opening benediction is called Nándí because it is supposed to rejoice the hearts of gods and men. *Deva-dwija-nripádínám áśírváda-paráyaṇá nandanty asyám surá yasmát tena nándí prakírtitá*: Ś. The Sútra-dhára was the manager [= *sthápaka*: Ś.] who held and regulated the thread of the drama, or who developed the thread of the plot. *Yena nartaníya-kathá-sútram prathamam súchyate*; *nanu sútra-paṭhaníyá nándí sútradhárasya cha páṭhávasarah praveśánantaram*: Ś. He is otherwise, especially when not a Bráhman, called the Sthápaka, 'he who fixes or directs the action of the play;' *kávyártha-sthápanát*: Ch. *Sthápakah sútradhára-sadriśa-guṇákárah*: Śáh.-darp., p. 137, l. 6. *Sútra-dhára-padena atra sthápako 'bhimatah sútra-dhára-samánákáratwát*: Ś. As to *nándyante*, see the note in page 7 of this book.

[2] 'Looking towards the tiring-room,' which was behind the stage, 'looking behind the scenes.' *Nepathyam* = *vyatiriktam yavaníkántaritam varníká-*

नटी ॥ प्रविश्य ॥ अज्ज । इअम्हि । आणवेदु अज्जो । को

नटी ॥ प्रविश्य ॥ आर्य । इयम् अस्मि । आज्ञापयतु आर्यः । को

णिओओ अणुचिट्ठीअदुत्ति ।

नियोगो ऽनुष्ठीयतामिति[1] ।

सूत्रधारः । आर्ये । अभिरूपभूयिष्ठा[2] परिषद् इयं । अद्य खलु

कालिदासग्रथितवस्तुना नवेनाभिज्ञानशकुन्तलाख्येन[3] नाटकेनोपस्था-

grahaṇadi-yogyam naṭa-varga-sthánam: K. = *bhúshaṇa-sthánam rangád vahih-stham*: Ch., Ś. In a Hindú theatre, a curtain [*apaṭi paṭa yavaniká*] suspended across the stage, answered all the purposes of scenes. Behind it there was the space or room called *nepathya,* where the decorations were kept, and where the actors attired themselves and remained in readiness before entering the stage; whither also they withdrew on leaving it. When an actor was to come on hurriedly, the stage-direction is *paṭákshepeṇa* or *apaṭikshepeṇa,* 'with a hurried toss of the curtain.' When he was to say something whilst hidden from the audience in this space behind the curtain, the direction is *nepathye* '(a voice) in the postscenium.' As to *nepathya-vidhánam* [= *prasádhana-kriyá*: Ś.], it may be translated, 'the act of decoration,' 'making the toilet,' or perhaps, 'the arrangements of the tiring-room.' *Nepathye yad vidhiyate tan nepathya-vidhánam.* Káṭavema has *naipathya. Nepathyam vidhá* = *nepathyam rach* or *nepathyam kṛi*: Compare Ratn., p. 2. l. 16.

[1] The interrogative pronoun and *iti* show that the 'directa oratio' is here substituted for the 'obliqua.' *Iti* may be omitted, but is generally the sign of the direct form. In the 'obliqua oratio,' which the Hindús more rarely use, the relative pronouns and particles would be used without *iti,* thus, *ájnápayatu yo niyogo anushṭhiyatám.*

[2] 'For the most part (composed of) learned [educated] men.' The audience consisted chiefly of good judges, *cognoscenti.* [*abhirúpa* = *vidwas, paṇḍita*: K., Ch.] So *ráshṭram śúdra-bhúyishṭham*: Manu, viii., 22.

[3] 'With the new drama called "Token-Śakuntalá," or "Ring-(recognised) Śakuntalá."' *Abhijnána-śakuntalá* is an anomalous Tatpurusha compound [Lagh.-kaum., 994]; not one in which the terms are inverted, but one in which there is *uttara-pada-lopa* or *madhyama-pada-lopa,* 'elision of the second member.' On the authority of Chandra-śekhara, the second member to be supplied is *smṛitá,* 'recognized;' and *abhijnána* is 'the token of recognition—

तथ्यम् अस्माभिः । तत् प्रतिपात्रम् आधीयतां यत्नः[1] ।

नटी । सुविहिदप्पओअदाए अज्जस्स ण किम्पि परिहाइस्सदि ।

नटी । सुविहितप्रयोगतया आर्यस्य न किमपि परिहास्यते[2] ।

सूत्रधारः । आर्ये । कथयामि ते भूतार्थं[3] ।

आपरितोषाद् विदुषां न साधु मन्ये प्रयोगविज्ञानं ।

बलवदपि शिक्षितानाम् आत्मन्यप्रत्ययं चेतः[4] ॥ २ ॥

नटी ॥ सविनयं ॥ एव्वं णेदं । अणन्तरकरणिज्जं दाव अज्जो आणवेदु ।

नटी ॥ सविनयं ॥ एवं न्विदं । अनन्तरकरणीयं तावद् आर्य आज्ञापयतु ।

the ring.' The compound will thus be equivalent to *abhijnána-smritá śakuntalá*, 'Śakuntalá recognized by the token.' So *śáka-párthiva*, 'the king of the era,' is equivalent to *śáka-priya-párthiva*, 'the king beloved by the era.'

[1] 'Therefore let care be applied by each to his own part or character,' 'let pains be taken by all in their several parts.' *Pratipátram = pátre pátre*: K. *Tat = tasmát*: K. So *sweshu sthíneshu avahitair bhavitavyam*: Vikram., Act 1.

[2] 'By reason of your honour's good assignment of (the parts of) the play (to the several actors), nothing will be wanting;' *i.e.*, 'by reason of your skill in casting the characters, nothing is likely to go amiss in the acting;' or, 'by reason of (our) good acting nothing will be wanting to your honour;' or, 'by reason of your honour's (skill in the) management of the play,' etc. Such are the various interpretations of Káṭavema, Chandra-śekhara, and Śankara: the first seems preferable. So *yah prayogo bhavatishu nibaddhah*: Vikram., Act 2. [*prayogam nibandh = prayogam virach*: Schol.]

[3] *Bhútártham = satyam*: S. = *satyártham*: K., 'the real truth,' 'the true state of the case.'

[4] 'I do not consider skill-in-the-representation-of-plays to be good [perfect] until (it cause) the satisfaction of the learned (audience); the mind of those

Verse 2. Áryá or Gáthá, in which there are thirty instants (a short syllable containing one, and a long, two) in the first line, and twenty-seven in the second. Each foot must contain four instants, except the sixth of the second line, which contains one; and the line must be divided by a pause at the end of the third foot.

— ⏑ ⏑ | — — | ⏑ ⏑ — || ⏑ — ⏑ | — — | ⏑ — ⏑ | — — | —.

⏑ ⏑ ⏑ ⏑ | ⏑ — ⏑ | — — || — — | — — | ⏑ | — — | —

सूत्रधारः । किम् अन्यद् अस्याः परिषदः श्रुतिप्रसादनतः[1] ।

नटी । अध कदमं उण उदुं अधिकरिअ गाइस्सं ।

नटी । अथ कतमं पुनर् ऋतुम् अधिकृत्य[2] गास्यामि ।

सूत्रधारः । नन्विमम् एव तावद् अचिरप्रवृत्तम् उपभोगक्षमं ग्रीष्मसमयम् अधिकृत्य गीयतां । सम्प्रति हि

सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः ।
प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः[3] ॥ ३ ॥

नटी । तह ॥ इति गायति ॥

नटी । तथा ॥ इति गायति ॥

ईसीसिचुम्बिआइं भमरेहिं सुउमारकेसरसिहाइं ।
ईषदीषच्चुम्बितानि भ्रमरैः सुकुमारकेशरशिखानि[4] ।

even who are very well instructed has no confidence in itself.' *Balavad* = *sushthu*: Ch.

[1] Equal to *śravanendriya-tarpanát*: K. Some MSS. insert *sangítát karaníyam.*

[2] *Lit.*, 'having placed over,' 'having made the prominent subject.' Hence, *adhikritya* = *krite*, 'about,' 'concerning,' 'with reference to:' Pán., iv., 3, 87. So, in the next sentence: 'Assuredly let a song be sung concerning this very summer season, (so) suited to enjoyment, that has not long set in.' As to *nanu*, see Pán., viii., 1, 43.

[3] 'For now (are) the days, on-which-there-are-grateful-bathings-in-the-water (and) on-which-sylvan-breezes-are-fragrant-from-contact-with-the-trumpet-flower: (now are the days) on-which-sleep-is-easily-induced-in-very-shady-spots (and) which-are-delightful-at-their-close.' *Prachhdya*, etc.; *prakrishta-chhdyá yatra tat sthánam prachhdyam tasmin sulabhá nidrá yeshu te tathoktáh*: K.: see p. 36, note 2 of this book. A short vowel is the substitute for the crude of a fem. noun, when compounded with such prepositions as *pra*, *ati*, etc.; thus *pragriva* from *grívá*; *atimála* from *málá*. See Lagh.-kaum., 1003. *Parináma* = *virdma* = *sáyankála*, 'the evening:' K.

[4] 'Loving [amorous] fair-ones make ear-rings of the Śirísha-blossoms that-

Verse 3. Áryá or Gáthá. *See* Verse 2.

⏑⏑⏑⏑ | ⏑–⏑ | –– || –⏑⏑ | –– | ⏑⏑⏑⏑ | ⏑⏑– | –
–– | ⏑⏑⏑⏑ | –– || ⏑⏑– | ⏑⏑– | ⏑ | ⏑⏑– | –

ओदंसअन्ति दअमाणा पमदाओ सिरीसकुसुमाइं ॥

अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ॥ ४ ॥

सूत्रधारः । आर्ये । साधु गीतं । अहो रागबद्धचित्तवृत्तिर् आलिखित इव सर्वतो[1] रङ्गः । तद् इदानीं कतमत् प्रकरणम् आश्रित्यैनम् आराधयामः ।

नटी । णं अज्जमिस्सेहिं पढमं एव्व आणत्तं अहिणाणसउन्दलं णाम अपुव्वं णाडअं पओएण अधिकरीअदु त्ति ।

नटी । ननु आर्यमिश्रैः[2] प्रथमम् एव आज्ञप्तम् अभिज्ञानशकुन्तलं नाम अपूर्वं नाटकं प्रयोगेण अधिक्रियताम्[3] इति ।

सूत्रधारः । आर्ये । सम्यग् अनुबोधितो ऽस्मि । अस्मिन् क्षणे विस्मृतं खलु मया । कुतः ।

are-very-gently-kissed by bees (and) the points-of-whose-filaments-are-very-delicate.' According to Śankara, *keśara* = *kinjalka*, and the whole compound is a Bahuvríhi, agreeing with *śirísha-kusumáni*. There is an allusion to the blossoms of the Śirísha being thus used in Megha-dúta, 67, *chárukarṇe śirísham*; and Raghu-vanśa, xvi., 48, 61. Compare also *karṇa-śirísha-rodhi*, at the end of Act 1. of this play; and Ṛitu-s., ii., 18, *kṛitávatansaiḥ kusumaiḥ*, etc.

[1] 'On every side, the audience, having all the feelings of its soul fixed on the melody, is as if formed into a picture;' *i.e.*, motionless or riveted with attention. *Álikhita* = *niśchala* : K.; *ranga* applies to the audience as well as to the stage.

[2] 'By your reverence;' *árya-miśraiḥ* is here an epithet of the manager; the respectful plural being used. In the Vikramorvaśí, *árya-vidagdha-miśráḥ*, 'respectable and intelligent persons,' occurs as an epithet of the audience. *Miśra*, 'mixed,' in a compound of this kind has the force of 'gentleman.'

[3] *Adhikriyatám* = *prakaṭi-kriyatám*: K., *i.e*, 'let it be made the subject of exhibition,' 'let it be brought prominently forward:' see p. 5, note 2. Some read *prayoge* : compare in Ratnávalí, p. 2, l. 15, *náṭiká prayogeṇa náṭayitavyá*.

Verse 4. A variety of Áryá called Udgáthá or Gíti, used in Prákrit. It consists properly of four half-lines, containing eighteen instants in the fourth half-line as well as in the second (see Verse 69). But in this example the line is divided irregularly.

⏑ — ⏑ | ⏑ ⏑ — | — ⏑ ⏑ | — — || ⏑ ⏑ — | ⏑ — ⏑ | ⏑ ⏑ — | —

— — | ⏑ ⏑ — ⏑ | ⏑ ⏑ — | — ⏑ ⏑ | — — || ⏑ — ⏑ | ⏑ ⏑ — | —

The first syllable of the second foot [chumbiá] is short by a license peculiar to Prákrit prosody. [See *Colebrooke's Essays*, vol. ii., p. 71, note.]

तवास्मि गीतरागेण हारिणा प्रसभं हृतः ।
एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा[1] ॥ ५ ॥

॥ इति निष्क्रान्तौ ॥

॥ प्रस्तावना ॥

[1] In the Hindú drama every piece commences with a prologue, which is preceded by the Nándí, invoking the favour of some deity. Bharata says, *Sútradháraḥ paṭhen nándím madhyamam* [*prathamam*: Ch.] *swaram áśritah*, 'the Sútradhára may recite the Nándí in a tone neither high nor low.' The stage-manager was generally a Bráhman, and therefore qualified to recite the Nándí in his own person. He did so, however, as a Bráhman, and not in his character of Sútradhára, or manager, which he did not assume till he had concluded the Nándí. *Nándyante sútradhárah* is therefore equivalent to *nándím paṭhitwá sútradháro vadati.* So Chandra-śekhara, *Nándí, etadante sútradháro vadati, nándím paṭhitwá anyad vadati ityarthah.* Hence, the word *praviśya*, 'entering,' is not required; the reciter of the Nándí remaining on the stage in the character of manager. [*Iti nayena nándyante sútradhára-praveśo 'pástah*: Ch.] If, however, the manager happened not to be a Bráhman, he seems to have had no right to the title Sútradhára, nor to have been qualified to recite the Nándí, but in that case some Bráhman pronounced the blessing, and the Sthápaka then entered as Sútradhára. Such, at least, seems to be the meaning of Bharata's aphorism [*ranga-pújám vidháya ádau sútradháre vinirgate sthápakah praviśet paśchát sútradhára-guṇákritih*] though all the extant plays make the Sútradhára first recite the benediction, and then carry on the dialogue. The Sáh.-darp., p. 137, has the following: *Idáním púrva-rangasya samyak-prayogábhávád eka eva sútradhárah sarvam proyojayati iti vyavahárah sa sthápakah.* The blessing is usually followed by some mention of the author of the piece, an appeal to the favour of the audience, and a short dialogue between the manager and one of the actors [*páripárświka*]. In the present play, the actress sings a song for the amusement of the audience; and in every case, the conclusion of the prelude prepares them for the entrance of one of the dramatis-personæ. Hence, the manager exclaims, 'I was forcibly carried away by the ravishing melody of thy song, like king Dushyanta here by the very fleet antelope.'

Verse 5. Śloka or Anushṭubh, consisting of four half-lines of eight syllables.

⏓ ⏓ ⏓ ⏓ | ⏑ — — ⏓ || ⏓ ⏓ ⏓ ⏓ | ⏑ — ⏑ ⏓

⏓ ⏓ ⏓ ⏓ | ⏑ — — ⏓ || ⏓ ⏓ ⏓ ⏓ | ⏑ — ⏑ ⏓

The first four syllables and the last of each half-line may be either long or short.

॥ अथ प्रथमो ऽङ्कः ॥

॥ ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सूतश्च ॥

सूतः ॥ राजानं मृगं चावलोक्य ॥ आयुष्मन्[1]।

कृष्णसारे ददच् चक्षुस् त्वयि चाधिज्यकार्मुके ।
मृगानुसारिणं साक्षात् पश्यामीव पिनाकिनं[2] ॥ ६ ॥

राजा । सूत दूरम् अमुना सारङ्गेण वयम् आकृष्टाः । अयं पुनर् इदानीमपि

ग्रीवाभङ्गाभिरामं मुहुर् अनुपतति स्यन्दने दत्तदृष्टिः
पश्चार्द्धेन प्रविष्टः शरपतनभयाद् भूयसा पूर्वकायं ।

[1] 'O long-lived one!' a respectful mode of addressing kings. Chandrasekhara quotes a verse of Bharata, *Vaded rájním cha chetím cha bhavatíti vidúshakah, áyushman rathinam súto vriddham táteti chetarah.*

[2] 'Casting (my) eye on the black-antelope and on thee with-thy-strung-bow I behold, as is were, Śiva visibly present chasing the deer.' *Adhi-jya*, 'having the string [*jyá*] up;' at the end of the chase the bow would be *śithila-jya*: see verse 40. *Sa-jya* is used like *adhi-jya*. *Pinákin* is Śiva, armed with his bow or trident called *Pináka*. [So the bow of Vishṇu has a name *Sárnga*, and that of Arjuna, *Gáṇḍíva*: Megh., 48, 50.] In illustration, Káṭavema refers to Raghu-v., xi., 44, *Dhanuh, yena vṛisha-dwajo váṇam asrijad vidruta-kratu-mrigánuśáriṇam.* Śiva, not being invited to Dakṣha's celebrated horse-sacrifice, was so indignant, that with his wife he suddenly presented himself, confounded the sacrifice, dispersed and mutilated the gods, and chasing Yajna, 'the lord of sacrifice,' who fled in the form of a fleet deer, overtook and decapitated him. The Váyu-Puráṇa makes Śiva create a manifestation of himself as a monstrous being named Víra-bhadra, who pursues Yajna in the form of a deer: see Vishṇu-Puráṇa, p. 65.

Verse 6. Śloka or Anushṭubh. *See* Verse 5.

दर्भैर् अर्द्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा
पश्योदग्रप्लुतत्वाद् वियति बहुतरं स्तोकम् उर्व्यां प्रयाति[1] ॥ ७ ॥

॥ सविस्मयं ॥ कथम् अनुपतत एव मे प्रयत्नप्रेक्षणीयः संवृत्तो ऽयं मृगः[2]

सूतः । आयुष्मन् । उत्खातिनी[3] भूमिरिति मया रश्मिसंयमनाद् रथस्य मन्दीकृतो वेगः । तेन मृग एष विप्रकृष्टान्तरः[4] संवृत्तः । सम्प्रति हि समदेशवर्तिनस् ते न दुरासदो भविष्यति ।

राजा । तेन हि मुच्यन्ताम् अभीशवः ।

सूतः । यथाज्ञापयत्यायुष्मान् ॥ रथवेगं निरूप्य[5] ॥ आयुष्मन् । पश्य पश्य ।

[1] 'There he is now, gracefully by the bending of his neck casting a glance ever and anon at the chariot which pursues him, by (the contraction of) the hinder half (of his body) repeatedly drawing himself into the fore (part of his) body through fear of the descent of the arrow; strewing the road with grass half-chewed which drops from his mouth kept open from exhaustion. See! by reason of his lofty boundings he goes chiefly in the air, and little on the ground.' *Pravishṭah púrva-káyam* is equivalent to *pravishṭa-púrva-káyah*, *lit.*, 'entering the fore part of his body,' a *Bahuvríhi* compound analogous to *datta-drishṭih* and *kírṇa-vartmá*. In regard to the darbha or kuśa grass, see the note to verse 15.

[2] '[With surprize.] How now! the deer has become visible with difficulty [*lit.*, with effort] to me pursuing (him).'

[3] *Utkhátiní*, lit., 'full of trenches, excavations, or hollows;' *i.e.*, 'hilly,' 'undulating.' The deer when running in the hollow would be visible with difficulty.

[4] 'Separated by a longer interval' or 'distance.'

[5] The expressions *nirúpya* and *náṭayitwá*, which occur so frequently in the stage-directions, are undoubtedly synonymous. They may both be translated by 'acting,' 'gesticulating,' 'exhibiting by gesticulation.' The properties and paraphernalia of the Hindú stage were as limited as the scenery; and though seats, thrones, weapons, and cars were certainly introduced, yet much

---

Verse 7. SRAGDHARÁ. (*See* Verse 1.)

— — — — ⏑ — — | ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — | — ⏑ — — ⏑ — —

मुक्तेषु रश्मिषु निरायतपूर्वकाया
निष्कम्पचामरशिखा निभृतोर्ध्वकर्णाः ।
आत्मोद्धतैरपि रजोभिर् अलङ्घनीया
धावन्त्यमी मृगजवाक्षमयेव रथ्याः[1] ॥ ८ ॥

had to be supplied by the imaginations of the spectators, assisted by the gesticulations of the actors. Thus, though the car of Dushyanta might have been represented on the stage, the horses would be left to the imagination, and the speed of the chariot would only be indicated by the gesticulations of the charioteer. In a subsequent part of this Act, Śakuntalá is pursued by a bee, which, by her gestures, she tries to beat off; but we are not to suppose that an artificial bee, suspended by an invisible wire, was brought upon the stage, as might be attempted in a modern theatre.

[1] 'The reins being loosed, these chariot-horses run along as if with impatience of the speed of the deer [*i.e.*, impatient or emulous of its speed], having the fore-part of their bodies well stretched out, having the chowrie which forms their crests motionless, having the upper [part of their] ears depressed [or bent backwards], not to be overtaken even by the dust raised by themselves.'—The *chámarí* or chowrie was formed of the white bushy tail of the Yak or Bos grunniens, and was used for whisking off flies; also as an emblem of princely rank. It was placed as an ornament between the ears of horses, like the plume of the war-horse of chivalry. The velocity of the chariot caused it to lose its play and appear fixed in one direction, like a flag borne rapidly against the wind. A similar idea occurs in the commencement of the Vikramorvaśí, *chitrárambha-viniśchalam haya-śirasi chámaram*. There is some difficulty in *nibhṛitorddhwa-karṇáh*. The commentators explain *nibhṛita* by *niśchala*, 'motionless.' This meaning is not supported by the dictionary, nor by any passage with which I am acquainted. The most usual sense of *nibhṛita* is 'secret,' 'modest,' 'humble,' 'low' [Gít. Gov. ii., 11; ii., 21. Hitop. *passim.*] Hence may easily flow the acceptation 'depressed,' 'bent down.' The ears of a horse while running at full speed are not exactly erect, but rather bent backwards so as to present the

Verse 8. Vasantatilaká (a variety of the Śakkarí *or* Śarkarí) containing fourteen syllables to the half-line, each half-line being alike.

— — ⏑ — ⏑ ⏑ ⏑ — ⏑ ⏑ — ⏑ — — ||

राजा ॥ सहर्षं ॥ सत्यम् अतीत्य हरितो हरींश्च वर्तन्ते वाजिनः[1] ।
तथा हि

यद् आलोके सूक्ष्मं व्रजति सहसा तद् विपुलतां
यद् अर्द्धे विच्छिन्नं भवति कृतसन्धानम् इव तत् ।
प्रकृत्या यद् वक्रं तद् अपि समरेखं नयनयोर्
न मे दूरे किञ्चित् क्षणम् अपि न पार्श्वे रथजवात्[2] ॥ ९ ॥

least resistance to the wind. This interpretation is confirmed by the reading of the Bengálí MSS., *chyuta-karṇa-bhanga*, 'having the flaccid part of the ear lowered;' but if the sense *nis̍chala* be insisted on, translate—'having the ears immovably erect.'

[1] 'Truly, the horses are [or appear as if] outstripping the horses of the Sun, and the horses of Indra,' *i.e.*, the speed of the chariot seems like that of the Wind and the Sun; for Indra, as god of the firmament presides over the forty-nine *maruts* or winds. Such seems to be the sense of the passage. *Harito* is taken by the commentators to be the genitive case of *harit*, 'the sun,' and *harín* as the acc. case plural of *hari*, 'a horse.' But the *cha* after *harín* indicates that both *harito* and *harín* are acc. cases after *atítya*. The interpretation I have given rests on the authority of the Ṛig-veda, where we find *harí* in the dual, and *harayah* and *haribhih* in the plural [I. 16, 1; 101, 10; 16, 4; 52, 8] for 'the horses of Indra;' and *haritah* in the plural for 'the seven horses of Súrya or the Sun' [I. 50, 8; 115, 4]. In the Nirukta [i. 15] the different vehicles of the gods are given, and among them *harí Indrasya, haritah ádityasya.* Hence Indra is called *hari-haya* or *hari-váhana* [Vikramorvaśí, Act 3], or in the Ṛig-veda, *hari-yojana*; and the Sun is called *haridáswa.* One of the names of the Sun is *saptáswa* 'having seven horses.' The Bengálí MSS. read *katham atítya hariṇam harayo*, etc., but the *harito harínścha* is supported by all the Devanágarí MSS., and by a parallel passage in the beginning of the Vikramorvaśí, *anena ratha-vegena vainateyam api ásádayeyam.*

[2] 'That which in my sight (appeared) minute suddenly attains magnitude;

Verse 9. Śikhariṇí (a variety of the Atyashṭi) containing seventeen syllables to the half-line, each half-line being alike.

⏑ — — — — — | ⏑ ⏑ ⏑ ⏑ ⏑ — — ⏑ ⏑ ⏑ — ||

सूतः । पश्यैनं व्यापाद्यमानं ॥ इति शरसन्धानं नाटयति ॥

नेपथ्ये । भो भो राजन् । आश्रममृगो ऽयं न हन्तव्यो न हन्तव्यः ।

सूतः ॥ आकर्ण्यावलोक्य च ॥ आयुष्मन् । अस्य खलु ते बाणपथवर्तिनः कृष्णसारस्यान्तरे तपस्विन उपस्थिताः ।

राजा ॥ ससम्भ्रमं ॥ तेन हि प्रगृह्यन्तां वाजिनः ।

सूतः । तथा ॥ इति रथं स्थापयति ॥

॥ ततः प्रविशत्यात्मनातृतीयो[1] वैखानसः ॥

वैखानसः ॥ हस्तम् उद्यम्य ॥ राजन् । आश्रममृगो ऽयं न हन्तव्यो न हन्तव्यः ।

that which was divided in half becomes as if united; that also which is by nature [really] crooked (appears) even-lined [straight] to my eyes. Nothing (seems) at a distance from me nor at my side even for a moment, by reason of the velocity of the chariot.' This is a method of describing great velocity of motion, which may be well appreciated by any one, in these days, who may have taken notice of the effect produced upon adjacent objects by an express railway speed of a mile a minute. A building which as seen in the distance has several divisions, seems to combine into one solid whole when we are suddenly brought to look at it from another point of view, its separate parts being hidden behind each other. Again, an object which has in reality a crooked or irregular outline when close to one's side, will assume more evenness and regularity of shape when we have left it at a distance.

[1] 'With himself as the third,' or 'with himself making the third,' *i.e.*, himself and two others. This is a remarkable compound not unusual in Sanskrit. Compare *Páṇḍavá mátṛi-shashṭáh*, 'the Páṇḍavas with their mother as the sixth,' *i.e.*, five persons, or six counting their mother. [Hid. i. 1, Bopp.] Again, *chháyá-dwitíyo Nalah*, 'Nala made two by his shadow,' 'umbra-geminatus' [Nala, Bopp, ch. v., 26.] Also, *adhíte chaturo vedán ákhyána-panchamán*, 'he reads the four Vedas with the ákhyánas as a fifth' [Nala, vi., 9]. A very similar idiom prevails in Greek, αὐτὸς being used after ordinal numbers to show that one person in conjunction with some others, whose number is less by one than the number mentioned, has

न खलु न खलु बाणः सन्निपात्यो ऽयम् अस्मिन्
मृदुनि मृगशरीरे पुष्पराशाव् इवाग्निः ।
क्व बत हरिणकानां जीवितं चातिलोलं
क्व च निशितनिपाताः वज्रसाराः शरास् ते[1] ॥ १० ॥

done something: thus, πέμπτος αὐτὸς, 'himself with four others.' [Thucydides, I. xlvi.] The τρίτον ἡμιτάλαντον 'two talents and a half,' and ἕβδομον ἡμιτάλαντον 'six talents and a half' of Herodotus [I. 15, 50] afford a further illustration of this idiom.

[1] 'Not indeed, not indeed must this arrow (of thine) be allowed to descend upon this tender body of the deer, like fire upon a heap of flowers. Where, forsooth, on the one hand [*cha*], is the very frail existence of fawns? and where, on the other, are thy sharp-falling adamantine shafts?' *i.e.*, Where is the suitability or congruity between the one and the other? What has one got to do with the other? How great a contrast or difference is there between the one and the other! Let not your shafts waste their strength upon an object so frail aud tender, but let them be directed towards a mark more fitted to prove their adamantine qualities. This repetition of *kwa* to express great contrast or unsuitability between two things is very remarkable. It is used by Kálidása again at the end of the second Act of this play, *kwa vayam*, etc.; also in the fifth verse of the Megha-dúta, thus,—'Where is a cloud which is a collection of vapour, fire, water, and wind? and where the meaning of messages to be received by intelligent mortals?' *i.e.*, Why deliver a message intended for intelligent human beings to a cloud? What possible connection can there be between objects whose nature is so different?—A very good example of this use of *kwa* also occurs in the second line of the Raghu-vanśa, 'Where is the race sprung from the sun? and where my scanty powers of mind? (In attempting the history of this race) I am foolishly about to cross the trackless ocean in a small boat.' This idiom is imitated in Telugu [see Morris' Selections, Story 39]: 'Where is the lake Mánasa? and where art thou?' *i.e.*, What hast thou to do with the lake Mánasa? What connection

Verse 10. Máliní *or* Máninί (a variety of Ati-Śakkarí *or* Ati-Śarkarí) containing fifteen syllables to the half-line, each half-line being alike.

⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — — | — ⏑ — — ⏑ — — ||

तत् साधु कृतसन्धानं प्रतिसंहर सायकं ।
आर्त्तत्राणाय वः शस्त्रं न प्रहर्त्तुम्[1] अनागसि ॥ ११ ॥
राजा । एष प्रतिसंहृतः ॥ इति यथोक्तं करोति ॥
वैखानसः । सदृशम् एतत् पुरुवंशप्रदीपस्य भवतः[2] ।

can there possibly be between you?—The majority of MSS. read *pushpa-rásau*: I cannot agree in preferring *túla-rásau*, for the very reason that cotton is more susceptible of fire than flowers, and there would be less of incongruity in throwing fire upon the former than upon the latter.

[1] 'Therefore replace (in the quiver) your well-aimed [*lit.*, well fitted to the bow], arrow. Your weapon is for the deliverance of the distressed, not to inflict a wound on the innocent.' *Sandhá* is properly 'to unite or fix an arrow to a bow,' hence 'to take aim' [Draup. har., 149]; and *sandhánam*, 'the act of taking aim.' *Prahartum* is here used where *praharaṇaya* might be expected, but the infinitive is interchangeable with the dative, and generally has the force of that case.

[2] 'This is worthy of your honour, who art the light of the race of Puru,' *i.e.*, an illustrious descendant of Puru. Compare in the beginning of the Vikramorvaśí, *sadriśam idam soma-vansa-sambhavasya*. In English we have the same idiom, 'this is just like [*i.e.*, worthy of] one born in the Lunar race.' The two great lines or dynasties of kings according to Hindú mythology were the Solar and the Lunar. The Solar begins with Ikshwáku the son of Vaivaswata, the son of Vivaswat, or the Sun, and is carried on through Kakutstha, Dilípa, Raghu, Aja, and Daśaratha, to his son the great Ráma-chandra, hero of the Rámáyaṇa. Under the Lunar come Puru and Dushyanta, and some of the most celebrated heroes and demi-gods, as—1. Soma; 2. his son, Budha; 3. his son, Purúravas; 4. his son, Áyus; 5. his son, Nahusha; 6. his son, Yayáti; 7. his sons, Puru and Yadu. From Puru were descended Tansu, Anila, Dushyanta and Bharata. From his brother Yadu came Satwata, Śúra, Vasudeva, and his sons Balaráma and Krishṇa. From Bharata the son of Dushyanta and descendant of Puru, came after a time Ajamídha, Samvaraṇa, Kuru, Śántanu, Bhíshma, and Krishṇadwaipáyana or Vyása. The latter was the father of Dhrita-

Verse 11. Śloka *or* Anushṭubh. (*See* Verse 5.)

जन्म यस्य पुरोर् वंशे युक्तरूपम् इदं तव ।
पुत्रम् एवं गुणोपेतं चक्रवर्तिनम्[1] आप्नुहि ॥ १२ ॥

इतरौ ॥ बाढं उद्यम्य ॥ सर्वथा चक्रवर्तिनं पुत्रम् आप्नुहि ।

राजा ॥ सप्रणामं ॥ प्रतिगृहीतं[2] ।

वैखानसः । राजन् । समिदाहरणाय[3] प्रस्थिता वयं । एष खलु कण्वस्य महर्षेर् उपमालिनीतीरम् आश्रमो दृश्यते । न चेद् अन्यकार्यातिपातस्[4] तत् प्रविश्य प्रतिगृह्यताम् आतिथेयः सत्कारः । अपि च

ráshṭra and Páṇḍu. The quarrels of the hundred sons of Dhṛitaráshṭra with their cousins the five sons of Páṇḍu (all of them being thus descended from Kuru and Puru) form the subject of the Mahábhárata, the great poem said to have been written by the father of Páṇḍu and recited to his great-great-grandson Janamejaya. These two separate lines were, however, occasionally intermixed by marriage, and a cross occurs at the very beginning, by the marriage of Ilá, daughter of Vaivaswata, with Budha. Paraśu-ráma, as a Bráhman, belonged to neither dynasty, but was connected with the Solar on his mother's side: he is said to have destroyed the whole Kshatriya race (see the note to verse 22).

[1] A *chakravarti*, an universal emperor, a monarch reigning over a *chakra*, or country reaching from sea to sea. According to the Vishṇu-Puráṇa, a *chakravartí* is one in whose hand the *chakra*, or discus of Vishṇu, is delineated. There have been twelve of these emperors, commencing with Bharata, the son of Dushyanta.

[2] This is the usual exclamation which serves to ratify any auspicious prayer or prophecy uttered by a Bráhman. *Bráhmaṇa-vachas* may be supplied; 'the word of a Bráhmaṇ is accepted.' See the same phrase in the Vikramorvaśí, Act 2.

[3] Compare Raghu-vanśa, xiv., 70; i. 49.

[4] 'If it be not (the cause of) the neglect of any other duty,' or 'if it does not interfere with the discharge of any other duty.'

Verse 12. Śloka *or* Anushṭubh. (*See* Verse 5.)

रम्यास् तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य ।
ज्ञास्यसि कियद् भुजो मे रक्षति मौर्वीकिणाङ्क इति[1] ॥ १३ ॥

राजा । अपि सन्निहितो ऽत्र कुलपतिः ।

वैखानसः । इदानीम् एव दुहितरं शकुन्तलाम् अतिथिसत्काराय नियुज्य दैवम् अस्याः प्रतिकूलं शमयितुं सोमतीर्थं[2] गतः ।

राजा । भवतु । तां द्रक्ष्यामि । सा खलु विदितभक्तिं मां महर्षेः करिष्यति ।

वैखानसः । साधयामस् तावत् ॥ इति सशिष्यो निष्क्रान्तः ॥

[1] 'Beholding the pleasing rites of the hermits, all the hindrances to which are warded off (by you), you will think to yourself, how much this arm of mine, marked with the scar of the bow-string, defends!' *Tapo-dhana* 'a devotee,' or one rich in devotion. A parallel passage occurs in Raghu-vanśa, xviii., 47, 'the earth was preserved by his arm, though without the mark of the scar formed by the bow-string' *(abaddha-maurví-kiṇa-lánchhanena)*. The ancient Hindús extracted from the leaves of the Múrvá plant (Aletris) very tough, elastic threads, with which they made their bow-strings [*maurví*], and which for that reason, were ordained by Manu to form the girdle or zone of the military or Kshatriya class. Manu, II., 42.

[2] *Soma-tírtha* is a place of pilgrimage in the West of India, on the coast of Guzerat, near the temple of Somanáth. It is also called Prabhása. The fable is that Soma, or the Moon, was here cured of the consumption brought upon him by the imprecation of Daksha, his father-in-law [Mahábhárata, vol. iii., p. 249; Vishṇu Puráṇa, p. 561.] A *tírtha* is a place of pilgrimage, generally fixed on the bank of some sacred stream, especially the Ganges; or in the vicinity of some holy spring. The word is derived from *tṛí*, 'to cross,' or 'pass over,' implying that the stream has to be passed through, either for the washing away of sin, or for extrication from some difficulty or adverse destiny. Thousands of devotees still flock to the most celebrated *tírthas*, Benares, Haridwár, etc.

Verse 13. ÁRYÁ *or* GÁTHÁ. *(See* Verse 2.)

— — | ⏑ — ⏑ | — — || ⏑ ⏑ ⏑ ⏑ | — — | ⏑ — ⏑ | ⏑ ⏑ — | —
— ⏑ ⏑ | ⏑ — ⏑ | — — || — ⏑ ⏑ | — — | ⏑ | — ⏑ ⏑ | ⏑

राजा । सूत । चोदयाश्वान् । पुण्याश्रमदर्शनेन तावद् आत्मानं पुनीमहे ।

सूतः । यद् आज्ञापयत्यायुष्मान् ॥ इति भूयो रथवेगं निरूपयति ॥

राजा ॥ समन्ताद् अवलोक्य ॥ सूत । अकथितो ऽपि ज्ञायत एव यथायमं आभोगस्[1] तपोवनस्येति ।

सूतः । कथमिव ।

राजा । किं न पश्यति भवान् । इह हि[2]

नीवाराः शुकगर्भकोटरमुखभ्रष्टास् तरूणाम् अधः

[1] The sense of *ábhoga* which is required here, has not been fixed in the dictionary. The commentators explain it by *vistára*, 'extension,' 'breadth,' 'amplitude.' One of them [Kátavema] gives an additional synonym, *paripúrnatá*, 'fulness,' 'completion,' 'satiety.' Śankara, in explaining the word *pariṇáha* in the sense of 'circumference,' gives *ábhoga* as a synonym. *Ábhoga* occurs in the Megha-dúta [verse 90] in the compound *gaṇḍábhoga* which is explained by *kapola-maṇḍalam*, 'the orb or circumference of the cheek;' and by *gaṇḍa-sthalam*, 'the region or neighbourhood of the cheek'. In Wilson's Dictionary *stanábhoga* occurs, and is said to mean 'a man with a round or full breast.' In Śankara's Commentary this very compound is used for 'fulness or roundness of breast.' Doubtless, the first meaning of *ábhoga* is 'enjoyment,' or *(adhikaraṇe)* 'the place or seat of enjoyment;' thence it passes into the sense 'fulness;' thence into 'roundness,' circumference;' and thence into 'circuit,' 'surrounding district,' 'region,' etc. Hence, it is clear that *ábhoga* must here mean 'the land stretching out in the neighbourhood of the sacred grove,' 'the district, grounds, or region surrounding it,' 'the domain or demesne.' Translate, 'Even without being told, it may be known indeed that this is the circuit [domain] of the sacred grove;' or 'that here (begins) the expanse [area] of the sacred grove;' or 'that these are the grounds of the sacred grove.'

[2] 'For here are the (grains of) wild-rice beneath the trees, fallen from the mouths [openings] of the hollow-trunks [*koṭara*] filled with parrots; in other places the polished stones (used) for bruising the fruit of the *Ingudí* are plainly observed; the fawns too with undeviating step [*i.e.*, not starting

प्रस्निग्धाः क्वचिद् इङ्गुदीफलभिदः सूच्यन्त एवोपलाः ।
विश्वासोपगमाद् अभिन्नगतयः शब्दं सहन्ते मृगास्
तोयाधारपथाश्च वल्कलशिखानिष्यन्दरेखाङ्किताः ॥ १४ ॥

अपि च । कुल्याम्भोभिः पवनचपलैः शाखिनो धौतमूला
भिन्नो रागः किसलयरुचाम् आज्यधूमोद्गमेन ।
एते चार्वाग् उपवनभुवि छिन्नदर्भाङ्कुरायां
नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति[1] ॥ १५ ॥

aside] from having acquired confidence, bear the sound (of the voice); and the paths of the reservoirs are marked with lines by the drippings from the ends of the bark-clothes.' *Mukha* may be used for the mouth or opening of anything, as the hollow of a tree. *Garbha*, as the last member of a compound, often denotes 'filled with,' as *chúrṇa-garbhá náḍih*, 'a tube filled with powder.' The *Ingudí*, commonly called *Ingua* or *Jiyaputa*, is a tree from the fruit of which necklaces were made of a supposed prolific efficacy; whence the botanical name *Nagelia putran-jíva* or *jíva-putraka* [Rox.] In the Raghu-vanśa (xiv., 81) there is an allusion to the fruit being used by hermits to supply oil for lamps, and in Act 2. to its furnishing them with ointment. The synonym for the tree in the Amara-kosha is *tápasa-taru*, 'the anchorite's tree.' Śankara calls it *muni-pádapa*. *Abhinna-gati* may also be translated 'not running away,' literally, 'not going apart or in a different direction.' Káṭavema explains it by *avihata-gati*, 'not interrupted in their walk.' This meaning at least is suggested by *abhinna-swara*, 'one who does not hesitate in speaking.' The sense of the last line is settled by a passage at the end of this act, where the dust is described as falling 'on the bark dresses, moist with water, hung up (to dry) on the branches of trees [*viṭapa-vishakta-jalárdra-valkaleshu*]. In carrying these dresses from the reservoir to the trees, a line would be formed by the drippings from the corners. [*śikhá* = *anchala* Schol.]

[1] 'The trees have their roots washed by the waters of canals, tremulous

Verse 14. Śárdúlavikríḍita (variety of Atidhṛiti) containing nineteen syllables to the half-line, each half-line being alike.

— — — ⏑ ⏑ — ⏑ — ⏑ ⏑ ⏑ — | — — ⏑ — — ⏑ — ||

Verse 15. Mandákránta (variety of Atyashṭi) containing seventeen syllables to the half-line, each half-line being alike. This is the metre of the Megha-dúta.

— — — — | ⏑ ⏑ ⏑ ⏑ ⏑ — | — ⏑ — — ⏑ — ⏓ ||

सूतः । सर्वम् उपपन्नं ।

राजा ॥ स्तोकम् अन्तरं गत्वा ॥ तपोवनवासिनाम् उपरोधो मा भूत् । अत्रैव तावद् रथं स्थापय । यावद् अवतरामि ।

सूतः । धृताः प्रग्रहाः । अवतरत्वायुष्मान् ।

राजा ॥ अवतीर्य ॥ सूत । विनीतवेषेण[1] प्रवेष्टव्यानि तपोवनानि नाम । इदं तावद् गृह्यतां ॥ इति सूतस्याभरणानि धनुश्चोपनीय अर्पयति ॥ सूत । यावद् अहम् आश्रमवासिनः प्रत्यवेक्ष्योपावर्ते । तावद् आर्द्रपृष्ठाः[2] क्रियन्तां वाजिनः ।

in the wind; the tint of (those trees which are) bright with fresh-sprouts is diversified [partially obscured] by the rising of the smoke of the clarified butter (burnt in oblations); and in front, these young fawns, free from timidity, leisurely graze on the lawn of the garden, where the stalks of *darbha*-grass have been mown.' The Commentators explain *bhinna*, by *anyathá-bhúta*, 'altered,' 'made different;' but it may also mean 'broken,' 'interrupted,' 'partially obscured.' *Arvák* = *agratas* 'in front,' 'near.' *Darbha* is another name for *kuśa* or sacrificial grass *(Poa cynosuroides)*. This was the sacred plant or holy grass among the Hindús, as was verbena among the Romans. In preparing the ground for a sacrifice it was necessary to strew it with the blades of this grass. The officiating Bráhmaṇs were purified by sitting on it, and by rubbing it between their hands. Its sanctifying qualities were very various, see Manu, ii., 43, 75, 182; iii., 208, 223, 255, 256; iv., 36; v., 115; xi., 149; and Vishṇu Purána, p. 106. The leaves of this grass are very long, with tapering points of which the extreme acuteness is proverbial among the Hindús; whence the expression *kuśágra-buddhi* [Raghu-vanśa, v., 4] 'a person whose intellects are as sharp as the point of a kuśa-leaf.' Sir W. Jones quotes a passage from the Atharva-veda, in which this grass is addressed as a god. 'Thee, O Darbha! the learned proclaim a divinity, not subject to age or death; thee they call the armour of Indra, the preserver of regions, the destroyer of enemies,' etc. vol. v., p. 79. According to the Commentators this verse and the last afford an example of the *anumánálankára*, or figure called 'Inference.'

[1] Compare Manu, viii., 2.

[2] Literally, 'let the horses be made wet-backed,' *i.e.*, let them be watered

सूतः । तथा ॥ इति निष्क्रान्तः ॥

राजा ॥ परिक्रम्यावलोक्य च ॥ इदम् आश्रमद्वारं । यावत् प्रविशामि ॥ प्रविश्य निमित्तं[1] सूचयन् ॥

शान्तम् इदम् आश्रमपदं स्फुरति च बाहुः कुतः फलम् इहास्य ।
अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र[2] ॥ १६ ॥

नेपथ्ये । इदो इदो सहीओ ।

नेपथ्ये । इत इतः सख्यौ ।

राजा ॥ कर्णं दत्त्वा ॥ अये । दक्षिणेन[3] वृक्षवाटिकाम् आलाप इव श्रूयते । यावद् अत्र गच्छामि ॥ परिक्रम्यावलोक्य च ॥ अये । एतास् तपस्विकन्यकाः स्वप्रमाणानुरूपैः सेचनघटैर्[4] बालपादपेभ्यः पयो दातुम् इत एवाभिवर्तन्ते ॥ निरूप्य ॥ अहो मधुरम् आसां दर्शनं ।

and refreshed. Let their fatigue be removed by giving them water and by rubbing their backs. [Śankara.]

[1] 'Acting an omen,' or 'acting as if he observed an omen,' literally, 'manifesting a sign.' *Nimittam* is any omen or sign, such as the throbbing of the arm or eyelid. If this was felt on the right side it was a good omen in men; if on the left, a bad omen. The reverse was true of women.

[2] 'This hermitage is tranquil, [*i.e.*, a peaceful spot, undisturbed by passion or emotion] and yet my arm throbs; whence can there be any result of this in such a place? But yet the gates of destiny are everywhere.' A quivering sensation in the right arm was supposed to prognosticate union with a beautiful woman. See Raghu-vanśa, xii., 90. Bhaṭṭi, i., 27. Vikramorvaśí. Act 2.

[3] 'To the right of the grove of trees.' *Dakshiṇena* governs the acc. case as well as the genitive. See Páṇini, ii., 3, 31; and v., 3, 35.

[4] 'With watering-pots (of a size) proportioned to their strength,' or 'with watering-pots suited to their size,' *i.e.*, not too large for a woman to carry.

Verse 16. Áryá *or* Gáthá. (*See* Verse 2.)

— ⏑ ⏑ | ⏑⏑ — ⏑ | ⏑ ⏑ — || ⏑ ⏑ ⏑ ⏑ | — — | ⏑ — — ⏑ | ⏑ ⏑ — | ⏑
⏑ ⏑ — | ⏑ ⏑ — | — — || — — | ⏑ ⏑ — | ⏑ | — — | ⏑

शुद्धान्तदुर्लभम् इदं वपुर् आश्रमवासिनो यदि जनस्य ।
दूरीकृताः खलु गुणैर् उद्यानलता वनलताभिः[1] ॥ १७ ॥

यावद् इमां छायाम् आश्रित्य प्रतिपालयामि ॥ इति विलोकयन् स्थितः ॥

॥ ततः प्रविशति यथोक्तव्यापारा[2] सह सखीभ्यां शकुन्तला ॥

शकुन्तला । इदो इदो सहीओ ।

शकुन्तला । इत इतः सख्यौ ।

अनसूया । हला सउन्दले । तुवत्तोवि तादकस्सवस्स अस्सम
रुक्खआ पिअदरेत्ति तक्केमि । जेण णोमालिआकुसुमपेलवावि
तुमं एदाणं आलवालपूरणे णिउत्ता ।

अनसूया । हला शकुन्तले । त्वत्तो ऽपि तातकाश्यपस्य आश्रम
वृक्षाः प्रियतरा इति तर्कयामि । येन नवमालिका[3]कुसुमपेलवापि
त्वम् एतेषाम् आलवाल[4]पूरणे नियुक्ता ।

[1] 'If this (beautiful) figure of people living in a hermitage is rarely met with [or difficult to be found] in the inner apartments of palaces [*i.e.*, in harams], then indeed the shrubs of the garden are distanced [left behind, surpassed] by the (wild) shrubs of the forest.' Sir W. Jones translates, 'the garden-flowers must make room for the blossoms of the forest, which excel them in colour and fragrance.' The *Śuddhánta* is the *antahpura* or 'inner suite of apartments, appropriated to women;' called also the *avarodha* or 'private quarter,' shut out from the rest of the house and strictly guarded. *Haram* is the equivalent Arabic word.

[2] 'Occupied in the manner described.' An elegant Bahuvríhi compound.

[3] *Málika* or *malliká* is a kind of double jasmine with large flowers, sometimes called 'Arabian jasmine' *(Jasminum zambac)*; from its delicious perfume, and abundant nectar, much frequented by bees. See Raghu-vanśa, xvi., 47.

[4] *Álavála*, 'the basin for water round the root of a tree.' [Raghu-vanśa, i., 51.] See also Vikramorvaśí, end of Act 2 [*taror múlálaválam.*]

Verse 17. Áryá *or* Gáthá. (*See* Verse 2.)

— — | ⏑ — ⏑ | ⏑ ⏑ — || ⏑ ⏑ — | ⏑ ⏑ — | ⏑ — ⏑ | ⏑ ⏑ — | ⏑
— — | ⏑ — ⏑ | ⏑ ⏑ — || — — | ⏑ ⏑ — | ⏑ | ⏑ ⏑ — | —

शकुन्तला । हला अनसूए । ण केवलं तादणिओओ एव्व । अत्थि
शकुन्तला । हला अनसूये । न केवलं तातनियोग एव । अस्ति
मे सोदरसिणेहो वि एदेसु ॥ इति वृक्षसेचनं निरूपयति ॥
मे सोदरस्नेहोऽपि एतेषु ॥ इति वृक्षसेचनं निरूपयति ॥

राजा । कथम् इयं सा कण्वदुहिता । असाधुदर्शी खलु तत्रभवान् काश्यपः । य इमाम् आश्रमधर्मे नियुङ्क्ते[1] ।

इदं किलाव्याजमनोहरं वपुस्
तपःक्षमं साधयितुं य इच्छति ।
ध्रुवं स नीलोत्पलपत्रधारया
शमीलतां छेत्तुम् ऋषिर् व्यवस्यति[2] ॥ १८ ॥

भवतु । पादपान्तरित एव विस्रब्धां तावद् एनां पश्यामि ॥ इति तथा करोति ॥

[1] 'Truly his reverence Káśyapa is (a man) of little discrimination, inasmuch as he appoints her to the duties [manner of life] of the hermitage [*i.e.*, imposes upon her a hermitage-life; a mode of life such as is usual in a hermitage].' The sage Kaṇwa is here called 'a descendant of Kaśyapa.' As a sage and Bráhmaṇ he might especially claim this celebrated personage as his progenitor; but Kaśyapa, who was the son of Maríchi [who was the son of Brahmá, and one of the seven Prajápatis] was a progenitor on rather a magnificent scale, as he is considered to have been the father of the gods, demons, man, fish, reptiles, and all animals, by Aditi, and twelve other daughters of Daksha. He is supposed by some to be a personification of the race who took refuge in the central Asiatic chain, in which traces of his name may be found, as Koh-kas (or Caucasus), the Caspian, Cashmir, etc. [Wilson's Hindú Theatre, vol. ii., p. 12.]

[2] 'The sage who expects to make this artlessly-charming form capable of (enduring) penance, certainly attempts to cut a branch of the hard śamí wood with the edge of the blue lotus-leaf.' *Avyája-manoharam* 'that which

Verse 18. Vanśasthavila (variety of Jagatí) containing twelve syllables to the half-line, each half-line being alike.

⏑ — ⏑ — — ⏑ ⏑ — ⏑ — ⏑ — ||

शकुन्तला । सहि अणसूए । अदिपिणद्धेण वक्कलेण पिअंवदाए

शकुन्तला । सखि अनसूये । अतिपिनद्धेन वल्कलेन प्रियंवदया

णिअन्तिदम्हि । सिढिलेहि दाव णं ।

नियन्त्रितास्मि । शिथिलय तावद् एनं ।

अनसूया । तह ॥ इति शिथिलयति ॥

अनसूया । तथा ॥ इति शिथिलयति ॥

प्रियंवदा ॥ सहासं ॥ एत्थ पओहरवित्थारइत्तअं अत्तणो जोव्वणं

प्रियंवदा ॥ सहासं ॥ अत्र पयोधरविस्तारयितृकं आत्मनो यौवनम्

उवालभ । मं किं उवालभेसि ।

उपालभस्व । मां किम् उपालभसे ।

राजा । सम्यग् इयम् आह ।

इदम् उपहितसूक्ष्मग्रन्थिना स्कन्धदेशे
स्तनयुगपरिणाहाच्छादिना वल्कलेन ।
वपुर् अभिनवम् अस्याः पुष्यति स्वां न शोभां
कुसुमम् इव पिनद्धं पाण्डुपत्रोदरेण[1] ॥ १९ ॥

captivates without art or ornament,' 'naturally beautiful.' For an account of the different orders of Rishis or sages, see the word 'saint' in the English and Sanskrit Dictionary. The *śamí* tree is a kind of acacia *(acacia suma)*, the wood of which is very hard, and supposed by the Hindús to contain fire. [*Śamí abhyantara-lína-pávaká*, Raghu-vanśa, iii., 9. See also Manu, viii., 247.] The Hindús employ it to kindle their sacred fire by rubbing two dried pieces together. The legend is that Purúravas generated primeval fire by rubbing together two branches of the Śamí and Aswattha tree. [Wilson's Hindú Theatre, p. 190.]

[1] 'This blooming [or youthful] body of hers, by (reason of) the bark dress fastened with delicate knots upon her shoulder (and) covering the orbs of her two breasts, does not exhibit (the fulness of) its own charms, like a flower enveloped by a calyx of brown leaves.' The first meaning of *push*,

Verse 19. Málinî or Máninî (variety of Ati-Śakkarí.) See Verse 10.

अथवा काममननुरूपमस्या वपुषो वल्कलं । न पुनर् अलङ्कारश्रियं न[1] पुष्यति । कुतः ।

सरसिजम् अनुविद्धं शैवलेनापि रम्यं
मलिनम् अपि हिमांशोर् लक्ष्म लक्ष्मीं तनोति ।
इयम् अधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनां[2] ॥ २० ॥

like *bhri*, is 'to nourish, or be nourished.' Thence, like *bhri*, it passes into the sense of 'maintain,' 'support,' 'bear;' and thence into that of 'possess,' 'enjoy,' 'exhibit,' 'make to appear.' In these last senses it may be used actively, though in the 4th conjugation. [See Manu, ix., 37. Rámáyana, ii., 94, 10. Raghu-vanśa, xvi., 58. Mahábhárata, vol. ii., p. 186, 2607.] It is curious that our English word *exhibition* may have the sense of 'maintenance'(Cf. Latin *exhibeo*). Two Bombay MSS. read *swám abhikhyám* instead of *swám na śobhám*: the meaning would then be 'maintains its own beauty' [*abhikyá* is so used, Raghu-vanśa, i., 46]; and this reading would be more consistent with what follows, but by the next word *athavá*, as the Commentators observe, *swoktam ákshipati*, he corrects his previous remark.

[1] 'Or rather, granted that the bark-dress be ill suited to her figure, yet it does not not [*i.e.*, it really does] possess the charm of an embellishment;' or less literally, 'it really does act as an embellishment to set off the beauty of her person.' This is not the only instance to be found in Kálidása of two negatives employed to strengthen an affirmative. See Megha-dúta, 106.

[2] 'The lotus, though intertwined [or overspread] with the śaivala is charming; the speck, though dark, heightens [*lit.*, extends] the beauty of the moon; this graceful one even with her bark-dress is more lovely; for what is not an embellishment of sweet forms? [*i.e.*, everything serves as an ornament to heighten the beauty of a figure which is naturally beautiful.'] *Sarasi-jam*, lit., 'that which is born in a pool,' a name applicable to any aquatic plant, but especially to the different kinds of lotus (*Nelumbium* or *Nymphæa*). This beautiful plant—the varieties of which, blue, white, and red, are numerous, bears some resemblance to our water-lily. It is as

Verse 20. MÁLINÍ *or* MÁNINÍ (variety of ATI-ŚAKKARÍ.) *See* Verse 10.

शकुन्तला ॥ अयतो ऽवलोक्य ॥ एसो वादेरिदपल्लवङ्गुलीहिं तुव-

शकुन्तला ॥ अग्रतो ऽवलोक्य ॥ एष वातेरितपल्लवाङ्गुलीभिस् त्वर-

रेदि विअ मं केसररुक्खओ । जाव णं सम्भावेमि ॥ इति परिक्रामति ॥

यति इव मां केसरवृक्षकः । यावद् एनं सम्भावयामि[1] ॥ इति परिक्रामति ॥

पिअंवदा । हला सउन्दले । एत्थ एव्व दाव मुहुत्तअं चिट्ठ ।

प्रियंवदा । हला शकुन्तले । अत्र एव तावन् मुहूर्तं तिष्ठ ।

favourite a subject of allusion and comparison with the Hindú poets, as the rose with the Persian. It is often figuratively used to express beauty, as 'lotus-face,' or the 'lotus of the face,' 'lotus-hands,' 'lotus-feet' [Gít. Gov. *passim*]. It is also used by women as an ornament [Act 3. of this play], and as a cooling remedy [Ratnávalí, Act 2.] The Śaivala (Vallisneria) is an aquatic plant which spreads itself over ponds, and interweaves itself with the lotus. The interlacing of its stalks is compared in the Śringára-tilaka (verse i.) to braided hair (*dhammilla*). See Sir W. Jones' Works, vol. iv., p. 113. The spots on the moon were thought to resemble those on an antelope, and hence one of the moon's names, *hariṇa-kalanka* 'deer-spotted.'

The following verse, which is found in the Bengálí MSS. immediately after verse 20, and has been adopted by the Calcutta edition, is omitted in all the Devanágarí MSS., and in the commentaries of Śankara and Káṭavema. It is probably spurious, as it repeats the same sentiment with much harshness and some obscurity of expression :—

कठिनमपि मृगाक्ष्या वल्कलं कान्तरूपं
न मनसि रुचिभङ्गं स्वल्पम् अप्यादधाति ।
विकचसरसिजायाः स्तोकनिर्मुक्तकण्ठं
निजम् इव कमलिन्याः कर्कशं वृन्तजालं ॥

'The bark-dress though rough, is beautiful on this fawn-eyed one. It does not in one's mind cause the slightest impairment of her beauty [or, of my liking for her]; just as its own rough tissue of stalks on the lotus-bed whose lotuses have expanded, so as slightly to release the neck-of-the-flower' [*i.e.*, the pedicle, or that part of the stalk immediately under the flower].

[1] 'This Keśara-tree, with its fingers of young shoots set in motion by the wind bids me hasten as it were (towards it). I will just go and pay my

शकुन्तला । किन्निमित्तं

प्रियंवदा । यावत् त्वया उपगतया लतासनाथ[1] इव अयं केशरवृक्षकः प्रतिभाति ।

respects to it.' The Kesara-tree [*Mimusops elengi*] is the same as the Bakula or Vakula, frequent mention of which is made in some of the Puráṇas, and in the Ratnávalí [Act 3.]. It bears a strong-smelling flower, which, according to Sir W. Jones, is even placed among the flowers of the Hindú paradise. The tree is very ornamental in pleasure-grounds. *Sambhú* in the caus. generally means 'to honour, or pay one's respects to another in person.' Motion towards the object seems usually, though not always, implied. Thus, *sambhávayámo rájarshim*, Vikramorvaśí, Act 1. And Raghu-vanśa, v., 2.; x., 56.

[1] 'Possessed of a creeper.' This use of *sa-nátha* is noticeable. The literal meaning of the expression is, 'having a lord or master,' and in this sense it is used towards the end of this Act, where the devotees are said to be *sa-náthah* 'possessed of a guardian' in Dushyanta. A compound verb *sa-náthíkri*, 'to cause to be possessed of a master' is also used in the 2nd. Act of this play, and in the Hitopadeśa [line 797]. But in the present passage, *sa-nátha* is simply equivalent to *sahita*, *dwitíya*, *yukta*, 'accompanied,' 'joined,' 'furnished with.' The transition of the word into such an acceptation may be easily understood by referring to a passage in the 6th. Act of this play, and to a parallel one in the 2nd. Act of the Vikramorvaśí, where the same expression is applied to an arbour *(maṇḍapa)* which is said to be *maṇi-śilá-paṭṭa-sanátha*, 'having a slab of marble as its master,' *i.e.*, 'in which the most prominent and striking object is a marble seat;' or in plain words, 'an arbour furnished with a marble seat.' It is used again similarly in the 2nd. Act of this play, where the surface of a stone seat *(śilá-talam)* is said to be *vitána-sanátham*, 'furnished with a canopy' by the shade of a tree. It occurs twice again in the 4th. Act of the Vikramorvaśí, where the King is said to be *Lakshmí-sanátha*, 'possessed of Fortune;' and the hair of Urvaśí is said to be *kusuma-sanátha*, 'decked with flowers:' and once in the 5th. Act, where the youth Áyus is said to be *sanátha* with reference to *dhanur-veda*. See

शउन्तला । अदो क्खु पिअंवदासि तुमं ।

शकुन्तला । अतः खलु प्रियंवदासि त्वं[1] ।

राजा । प्रियमपि तथ्यम् आह शकुन्तलां प्रियंवदा । अस्याः खलु
अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू ।
कुसुममिव लोभनीयं यौवनम् अङ्गेषु संनद्धं[2] ॥ २१ ॥

अनसूया । हला सउन्तले । इअं सअंवरवहू सहआरस्स तुए
किदणामहेआ वणजोसिणि त्ति णोमालिआ । णं विसुमरिदासि ।

अनसूया । हला शकुन्तले । इयं स्वयंवरवधूः सहकारस्य त्वया
कृतनामधेया वनज्योत्स्नेति नवमालिका । एनां विस्मृतासि[3] ।

also Málatí-mádh., p. 58, l. 2, Megha-dúta, verse 97, Málavikágn., p. 5, l. 9.

[1] 'Hence most truly art thou (named) Priyamvadá,' (*i.e.*, Kindly-speaking). The name is made up of two words—*priyam*, 'what is agreeable,' and *vada*, 'one who speaks.' Chézy compares the Greek μελίφθογγος.

[2] 'Though agreeable (still it is) the truth (that) Priyamvadá says to Śakuntalá. Truly her under lip has the colour of a young bud, her two arms resemble flexible stalks. Attractive youth like the blossom pervades her limbs.' *Sannaddham* = *sarvato vyápakam*. Schol.

[3] 'Here is the young Máliká [a kind of double jasmine, see page 21, note 3] named by you the Light of the Grove, the self-elected wife of the Sahakára.' The Sahakára is a fragrant sort of Mango-tree. Its union with other plants seems a favourite idea with Kálidása; for in the Raghu-vanśa allusion is made to its marriage with the Phaliní or Priyangu [viii., 60]. It is said to be a great favourite with the bees [Raghu-vanśa, vi., 69]. In the Ratnávalí, p. 11, l. 7, it has the epithet *mandaláyamána*, 'forming a circle.' *Swayamvara-vadhú* 'a wife by self-election.' The *Swayamvara* or 'selection for one's self,' (*swayam* 'by one's self,' *vara* 'choice') was a form of marriage in which a princess made a free public choice of a husband from a number of assembled suitors. In very early times, the princesses of India seem to have enjoyed this singular privilege. It is not mentioned amongst the forms of marriage in Manu, iii., 21, etc.; but the provision which is

Verse 21. ÁRYÁ *or* GÁTHÁ. (*See* Verse 2.)

⏑⏑— | ⏑⏑⏑⏑ | —— || —⏑⏑ | ⏑⏑— | ⏑——⏑ | —— | —
⏑⏑⏑⏑ | ⏑—⏑ | —— || —⏑⏑ | —— | ⏑ | —— | —

शकुन्तला । तदात्मानमपि विस्मरिष्यामि ॥ लताम् उपेत्यावलोक्य च ॥ हला । रमणीये खलु काले ऽस्य लतापादपमिथुनस्य व्यतिकरः संवृत्तः । नवकुसुमयौवना वनज्योत्स्ना । बद्धपल्लवतया उपभोगक्षमः सहकारः[1] ॥ इति पश्यन्ती तिष्ठति ॥

made in Manu, ix., 90, proves that a similar custom prevailed at that period. When marriageable, she is there told to wait for three years; and after that time, if she fail to obtain a suitable husband, she is to choose for herself; [*samána-játi-guṇam varam swayam vriṇíta*. Schol.] She is then called *swayam-vará*. In the Mahábhárata we have a beautiful account of the *Swayamvara* of Damayantí (who chooses Nala), and of Draupadí (who chooses Arjuna, p. 52); and in the Raghu-vansa, chap. vi., of the *Swayamvara* of Indumatí, sister of Bhoja, king of Vidarbha (who chooses Aja, the son of Raghu). See also Nalodaya, i., 30. Even the goddess Lakshmí is said to have exercised this privilege. See the allusion to the *Lakshmí-swayamvara* at the beginning of the 3rd. Act of the Vikramorvasí.

[1] 'At a charming season, indeed, has the union between this pair, the (Máliká or jasmine) creeper and the (Sahakára) tree, taken place. The Light of the Grove (*has*) youthfulness by (its) fresh blossoms, [*i.e.*, its fresh blossoms give it all the bloom of a young bride] and the Sahakára is capable of enjoyment by reason of (its) young shoots (just) formed.' *Vyatikara* is properly 'mutual action,' 'co-operation;' hence 'union,' 'blending,' 'inter-twining,' 'intermingling.' [See Megha-dúta, 15.] So also *vyatikara-sukham*, 'mutual enjoyment.' The prepositions *vi* and *ati* in composition imply both reciprocity and contrariety: hence, in the Hitopadeśa, line 2319, *vyatikara* signifies 'reverse,' 'turn in affairs.' *Baddha-pallavatayá*, 'by its state of young shoots formed on it.' This is a very idiomatic use of the instrumental case of the abstract noun ending in *tá*, to denote 'by reason of,' 'on account of.' The root *bandh* has often the sense of 'to form,' 'produce;' thus, *badhnanti phalam* [Raghu-vanśa, xii., 69]. *Drumeshu swayam phalam baddham*

प्रियंवदा ॥ सस्मितं ॥ अणसूए । जाणासि किंणिमित्तं सउन्दला

प्रियंवदा ॥ सस्मितं ॥ अनसूये । जानासि किन्निमित्तं शकुन्तला

वणजोसिणिं अदिमेत्तं पेक्खदित्ति ।

वनज्योत्स्नाम् अतिमात्रं प्रेक्षत इति ।

अणसूया । ण क्खु विभावेमि । कहेहि ।

अनसूया । न खलु विभावयामि । कथय ।

पियंवदा । जह वणजोसिणी अणुरूवेण पादवेण सङ्गदा । अवि

प्रियंवदा । यथा वनज्योत्स्ना अनुरूपेण पादपेन सङ्गता । अपि

णाम एवं अहम्पि अत्तणो अणुरूवं वरं लभेअंत्ति ।

नाम[1] एवम् अहमपि आत्मनो ऽनुरूपं वरं लभेयेति ।

सउन्दला ॥ एसो णूणं तुह अत्तगदो मणोरहो ॥ इति कलसम्

शकुन्तला ॥ एष नूनं तव आत्मगतो मनोरथः ॥ इति कलशम्

आवज्जेदि ॥

आवर्जयति ॥

राजा । अपि नाम कुलपतेर् इयम् असवर्णक्षेत्रसम्भवा स्यात्[2] ।

[Kumára-sam. v. 60]. *Upabhoga-kshama* is found in the prologue of this play in connection with *grishma-samaya* [page 5, note 1], and in the 3rd. Act of the Vikramorvaśí with *avakáśa.* The first meaning of *kshama* is 'patient,' 'enduring.' In this compound, and many others, it is equivalent to *yogya,* 'fit,' 'capable,' 'suitable;' so *drishti-kshama,* 'capable of being seen,' 'visible.'

[1] *Api náma,* 'would that.' In this sense it occurs also in the 3rd. Act of the Vikramorvaśí, *api náma Purúravá bhaveyam,* 'would that I were Purúravas!'

[2] 'Can this (lady) possibly be sprung from a wife dissimilar in class (to that) of the father of the family.' *Api náma* is here equivalent to 'may be,' 'can it possibly be,' 'I wonder whether,' expressive of some doubt [*evam sámbhávyate.* Schol.] *Kshetra* = *kalatra,* 'a wife;' *asavarna* = *asamána-játíya* 'of a different (and inferior) tribe or caste.' A Bráhman might marry a Kshatriyá, *i.e.,* a woman of the military or kingly class next below him [Manu, iii., 13], and the female offspring of such a marriage would belong to the mixed class called *múrddhábhishikta* or *múrddhávasikta* 'head-

अथवा कृतं सन्देहेन[1] ।

असंशयं क्षत्रपरिग्रहक्षमा

यद् आर्यम् अस्याम् अभिलाषि मे मनः ।

सतां हि सन्देहपदेषु वस्तुषु

प्रमाणम् अन्तःकरणप्रवृत्तयः[2] ॥ २२ ॥

anointed' [Manu, x.. 6], and would be a suitable object of affection for a Kshatriya, who in his kingly character was a *múrddhábhishikta* also. But if Śakuntalá were a pure Bráhmaní woman, both on the mother's and father's side, she would be ineligible as the wife of a Kshatriya [Manu, iii., 13].

[1] 'But, have done with [away with] doubt.' *Athavá* is used to correct a previous thought [*pakshántare*]. *Kṛitam* when used adverbially is like *alam*, and requires the instrumental case.

[2] 'Without any doubt she is capable of marriage with a Kshatriya, since my honourable soul has a longing towards her: for in matters that are subjects of doubt, the tendencies [inclinations, promptings] of the hearts of good men are an authoritative guide (to the truth.') The meaning is, 'If this damsel be the daughter of a Bráhman by a Bráhmaṇí or woman of the same caste, then why should I be conscious of such a sudden liking for one whom I could never hope to marry. This feeling of attraction and sympathy would not arise spontaneously in the breast of an honourable man, excepting towards a legitimate object of affection: for in such matters, the secret prompting [inner voice] of the heart is decisive.' He therefore concludes that she must have been of mixed origin, with some Kshatriya or regal blood in her veins; and discovers afterwards that she was, in fact, the daughter of the Rájarshi Viśwámitra (who was originally of the Kshatriya or regal tribe) by an Apsaras. Dushyanta, as a king, belonged of course to the Kshatriya or military caste. This caste came next to the Bráhmaṇical and according to Manu [i., 87] sprang from the arm of Brahmá. They wore a girdle of múrvá and a sacrificial cord of hemp [Manu, ii., 42, 44], and were entirely concerned with warfare and military affairs. The Mahábhárata relates that they were exterminated by Paraśu-Ráma, the representative of the Bráhmaṇical tribe, in revenge for the murder of his father, the sage Jamadagni, by the sons of Kártavírya. This fable is founded on the historical fact that,

Verse 22: VANŚASTHAVILA (variety of JAGATÍ). *See* Verse 18.

तथापि तत्त्वत एवैनाम् उपलप्स्ये[1] ।

शकुन्तला ॥ ससम्भ्रमं ॥ अम्मो सलिलसेअसम्भमुग्गदो णोमालिअं

शकुन्तला ॥ ससम्भ्रमं ॥ अहो सलिलसेकसम्भ्रमोद्गतो नवमालिकाम्[2]

at some period or other, struggles, arising out of mutual jealousy of each others' encroachments, took place between the military and sacerdotal classes; and that the former did in the end succumb to the superior power and intelligence of the priests. The example of Viśwámitra proves that it was possible for a Kshatriya, by the practice of religious austerities, to raise himself to the rank of a Bráhman. There are also other anomalies of caste to be found; for the Vishṇu-Puráṇa makes mention of a number of men, half-warriors, half-priests, Kshatriyas by birth, and Bráhmaṇs by profession, called Ángirasas or descendants of Angiras, who were said to have sprung from Nabhága [Vish. Pur., p. 359. Mahábh. Selections, p. 23.] Kings, however, were never chosen from the Bráhmaṇical class, but were properly Kshatriyas [Manu, vii., 2]; though there was no positive law against their belonging to the two inferior classes of Vaiśyas and Śúdras, or even to the three mixed classes [sankaras] formed by intermarriage with the others, viz., Múrddhábhishiktas, Máhishyas and Karaṇas [Manu, x., 6]. One dynasty of kings of the line of Nanda were actually Śúdras, and kept the Kshatriyas in subjection [Vishṇu Puráṇa, p. 467.] In fact, the king was but a high officer appointed to train the army, instruct in military exercises, administer justice, and execute the laws. These onerous duties were sufficient to deter the Bráhmaṇs from desiring a rank of privileges which were inconsistent with their love of dignified repose. *Áryam* = *samaryádam*, 'correct,' 'upright' [Schol.] *Pramáṇam*, 'that by which any thing is measured;' hence, 'a criterion or standard of truth,' 'a sure guide,' 'an authority' [*pramákáraṇam*, 'a cause of true knowledge,' Schol.] In this sense it is usually found in the singular number, neuter gender, though in opposition to a masculine or feminine noun, or even to a noun in the plural number, as here. Thus, also *Vedáh pramáṇam* 'the Vedas are an authority.' See also Hitopadeśa, lines 169, and 1465. *Pravritti*, 'continuous flow;' hence, 'a course of action,' 'tendency,' 'inclination.'

[1] 'Nevertheless [however the suggestions of my heart are to be relied upon] I will accurately ascertain about her.' *Upalapsye* = *jnásye*, 'I will inform myself.' Schol.

[2] See note 3, page 21.

उज्झिअ वअणं मे महुअरो अहिवट्टइ ॥ इति भ्रमरबाधां नाटयति ॥

उज्झित्वा वदनं मे मधुकरो[1] ऽभिवर्तते[2] ॥ इति भ्रमरबाधां नाटयति ॥

राजा ॥ सस्पृहं विलोक्य ॥ साधु बाधनमपि रमणीयम् अस्याः[3]

यतो यतः षट्चरणोऽभिवर्त्तते
ततस् ततः प्रेरितलोललोचना ।
विवर्त्तितभ्रूर् इयम् अद्य शिक्षते
भयाद् अकामापि हि दृष्टिविभ्रमं[4] ॥ २३ ॥

अपिच ॥ सासूयमिव ॥

चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः ।
करं व्याधुन्वत्याः पिबसि रतिसर्वस्वम् अधरं
वयं तत्त्वान्वेषान् मधुकर हतास् त्वं खलु कृती[5] ॥ २४ ॥

[1] *Madhu-kara*, 'a honey-maker,' mellificus, mellifer, *i.e.*, 'a bee.'

[2] Literally, 'turns towards,' 'attacks,' 'assaults.'

[3] 'Good! even her repulse is charming.'

[4] 'In whichever direction the bee turns towards (her), from that quarter her rolling eye is darted: bending her brows through fear, she is already learning coquettish-movements of the eye even though (as yet) uninfluenced-by-love.' *Yatas* and *tatas* are properly 'whence' and 'thence' *tatas* = *tasmát sthánát*, 'from that place.' Śankara. *Shat-charana*, 'a six-footed insect,' 'a bee.' *Drishti-vibhrama*, 'coquettish play of the eye,' 'amorous or sidelong glances,' 'rolling motion of the eyes, indicative of amorous feelings.' [*drishti-vilása*. Śankara.]

[5] 'Thou touchest repeatedly her quivering eye, whose outer-corner moves (playfully); going close to her ear, thou art softly humming as if whispering a secret (of love); thou art drinking the lower lip, containing all the treasures of delight, of her waving her hand; (whilst) we, O bee! through (the necessity for) inquiring into the truth (of her origin), are disappointed (of immediate

---

Verse 23. VANŚASTHAVILA (variety of JAGATÍ). *See* Verses 18, 22.

Verse 24. ŚIKHARIŅÍ (variety of ATYASHTI) *See* Verse 9.

शकुन्तला । ण एसो धिट्ठो विरमदि । अण्णदो गमिस्सं ॥ पदान्तरे
शकुन्तला । न एष धृष्टो विरमति । अन्यतो गमिष्यामि ॥ पदान्तरे
स्थिदा सदिट्ठिक्खेवं ॥ कहं इदोवि आअच्छदि । हला परित्ताअध
स्थित्वा सदृष्टिक्षेपं ॥ कथम् इतोऽपि आगच्छति । हला परित्रायध्वं
परित्ताअध मं दुव्विणीदेण दुट्ठमहुअरेण अहिहूअमाणं ।
परित्रायध्वं माम् अनेन दुर्विनीतेन[1] दुष्टमधुकरेण अभिभूयमानां ।
उभे ॥ सस्मितं ॥ का अम्हे परित्तादुं । दुस्सन्दं अक्कन्द । राअ
उभे ॥ सस्मितं ॥ के आवां परित्रातुं[2] । दुष्यन्तम् आक्रन्द । राज
रक्खिदाइं तवोवणाइं णाम ।
रक्षितानि तपोवनानि नाम ।

fruition), thou indeed art in the full enjoyment (of thy desire). In other words, 'Whilst I am kept in suspense by the necessity of ascertaining whether she be a Bráhmaní woman or a Kshatriyá woman, thou art in the act of enjoying her charms.' *Vyádhunwatyáh* genitive case of the pres. part. fem. agreeing with *asyáh* understood. *Dhú* with *vi* and *á* 'to shake about.' The 5th conjugation rejects the nasal in this participle, Pánini, vii., 1, 80. *Rati-sarva-swam* = *rati-nidhánam*, 'entirely made up, or constituted, of delight,' 'whose whole essence is delight.' So *khadga-sarva-swah*, 'one whose whole property consists of a sword.' *Adhara*, 'the lower lip,' in contradistinction to *oshtha*, 'the upper lip.' *Adharam pivasi*, 'thou art drinking (the moisture of) the lower lip.' Compare *adharam pátum pravrittá* [Vikramorvaśí, Act 4], and *adhara-madhu* (the nectar of the lip) *pivanti*. [Bhartri-Hari, i., 26.] *Hata* is here equivalent to *mano-hata*, 'disappointed,' or rather 'kept in anxious suspense.' *Kriti* = *kritártha* or *krita-kritya* 'one who has gained the object of his desire, and is in full enjoyment of it.'

[1] Literally, 'ill-trained;' hence 'ill-behaved,' 'ill-mannered.'

[2] 'Who are we to rescue you?' *i.e.*, Who are we that we should be able to rescue you? What power have we to rescue you? [*ávayoh ko 'dhikára*, Śankara.] In a passage further on in this Act, where the pronoun *ka* is similarly used (*ká twam visrashtavyasya*, etc.) it is explained by Kátavema to mean *na prabhu*, *avaśa*, 'not having the power.' All the Devanágarí MSS. read *parittádum* [Sans. *paritrátum*], but the Bengálí read *parittáne* [Sans.

राजा । अवसरोऽयम् आत्मानं प्रकाशयितुं । न भेतव्यं ॥ इत्यर्द्धोक्ते स्वगतं ॥ राजभावस्त्वभिज्ञातो भवेत् । भवतु । एवं तावद् अभिधास्ये ।

सउन्दला ॥ पदान्तरे ठिदा ॥ कहं इदोवि मं अणुसरदि ।

शकुन्तला ॥ पदान्तरे स्थित्वा ॥ कथम् इतोऽपि माम् अनुसरति ।

राजा ॥ त्वरम् उपसृत्य ॥

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानां ।
अयम् आचरत्यविनयं मुग्धासु[1] तपस्विकन्यासु ॥ २५ ॥

॥ सर्वा राजानं दृष्ट्वा किञ्चिदिव सम्भ्रान्ताः ॥

अणसूया । अज्ज । ण क्खु किम्पि अच्चाहिदं । इअं णो पिअसही

अनसूया । आर्य । न खलु किमपि अत्याहितं[2] । इयं नौ प्रियसखी

[illegible]

मधुकरेण अभिभूयमाना कातरीभूता ॥ इति शकुन्तलां दर्शयति ॥

paritráne], and the Calcutta *ká satti amhe parittáne.* There is no difficulty in admitting the infinitive, which may well stand for the dative *paritránáya* [see page 14, note 1], especially in Prákrit, which possesses no dative. A precisely similar construction occurs in the Málavikágni-mitra, p. 55, l. 13, *ká vayam jetum*; and again, p. 40, l. 16, *ke ávám parigraháya* [Prákrit *pariggahassa*, the genitive being put for the Sanskrit dative.]

[1] 'Who is this that is practising rudeness towards the gentle maidens of the hermits, (and that too) whilst a descendant of Puru [see page 14, note 2] a chastiser of the ill-behaved, is governing the earth?' *Sásati*, loc. ca. of the pres. part., used here absolutely, and liable in this root and in roots of the 3rd. conjugation to be confounded with the 3rd. pers. plur. of the present tense. *Mugdhásu* = *apraudásu*, *apragalbhásu*, 'gentle,' 'timid,' 'modest,' 'innocent:' Schol.

[2] *Atyáhitam* = *mahábhíti*, 'great cause of fear:' Amara-kosha. Wilson adds another meaning, viz., 'daring action;' but, according to Dr. Boehtlingk, the meaning here rather is 'great crime,' 'punishable offence.' The word

Verse 25. ÁRYÁ *or* GÁTHÁ. (*See* Verse 2.)

— — | ⏑ — ⏑ | ⏑ ⏑ — || — ⏑ ⏑ | — ⏑ ⏑ | ⏑ — ⏑ | — — | —
⏑ ⏑ — | ⏑ — ⏑ | ⏑ ⏑ — || — — | ⏑ ⏑ — | ⏑ | — — | ⏑

राजा ॥ शकुन्तलाभिमुखो भूत्वा ॥ अपि तपो वर्धते[1] ।

॥ शकुन्तला साध्वसाद् अवचना तिष्ठति ॥

अनसूया । दाणिं अदिधिविसेसलाहेण । हला सउन्दले

अनसूया । इदानीम् अतिथिविशेषलाभेन[2] । हला शकुन्तले ।

गच्छ उडअं । फलमिस्सं अग्घं उवहर । इदं पादोदअं भविस्सदि

गच्छ उटजं । फलमिश्रम् अर्घम्[3] उपहर । इदं पादोदकं भविष्यति[4] ।

occurs in the beginning of the 4th. and 5th. Acts of the Vikramorvasí. *Cf.* also Málavik., 55, 19; 56, 4.

[1] 'I trust your devotion prospers,' 'does your devotion prosper? 'is all well with your acts of devotion?' This was the regular formula of salutation on meeting a Bráhman. According to Manu, the word *kuśalam* should be then used, which implies an inquiry respecting the well-being of his acts of penance, at all times liable to be obstructed by evil spirits and demons. Manu, ii., 127. See also Rámáyana, I., lii., 4.

[2] 'Now (indeed it does prosper) by the reception of a distinguished guest.' The rites of hospitality were enforced amongst the Hindús by very stringent regulations. The observance of them ranked as one of the five great sacraments (*mahá-yajnáh*), under the title of *nri-yajna* or *manushya-yajna* 'the man-sacrament.' Brahmá, Prajápati, Indra, Fire, the Vasus and the Sun were supposed to be present in the person of a guest, and to partake of the food that was given to him [Vishnu Purána, p. 306]. No wonder then that reverence of him was said to be conducive to wealth, to fame, to life, and to a heavenly reward. [Manu, iii., 106.] On the other hand, no punishment was thought too severe for one who violated these rites. If a guest departed disappointed from any house, his sins were to be transferred to the householder, and all the merits of the householder were to be transferred to him. [Vishnu Purána, p. 305. Hitopadeśa, line 361.] Some of the things which were to be offered to a guest by even the poorest man were food, potherbs, water for the feet, and if he could do no more, ground on which to lie. [Manu, iii., 101. Vishnu Purána, 308.]

[3] The *argha* or *arghya* was a respectful offering to Bráhmans of rice, Dúrbá-grass, flowers, fruit, etc., with water in a small boat-shaped vessel. *Cf.* Rámáyana, I. xx., 9, 10. See also Wilson's note to Megha-dúta, verse 4. *Upahara* = *ániya prayachchha*, 'having fetched, present.'

[4] 'This (which we have brought with us for watering our plants) will

राजा । भवतीनां सूनृतयैव[1] गिरा कृतम् आतिथ्यं ।

प्रियंवदा । तेण हि इमस्सिं पच्छाअसीअलाए सत्तवण्णवेदिआए

प्रियंवदा । तेन हि अस्यां प्रच्छायशीतलायां सप्तपर्णवेदिकायां

मुहुत्तअं उवविसिअ परिस्समविणोदं करेदु अज्जो ।

मुहूर्तम् उपविश्य परिश्रमविनोदं करोतु आर्यः[2] ।

serve as water for the feet.' Water for the feet was one of the first things invariably presented to a guest in all Eastern countries. Should a guest arrive, a seat is to be offered to him, and his feet are to be washed and food is to be given him. [Vishṇu Puráṇa, page 305. Compare also Luke vii., 44.] *Idam* i.e., *vṛikshártham ánítam udakam.* Schol.

[1] *Súnṛitá gir* 'kind yet sincere language,' 'complimentary and friendly words without flattery' *(priyam satyan-cha vachanam).* This is one of the four things with which even the poorest man was to greet a guest. 'Grass and earth to sit on, water to wash the feet, and fourthly, friendly yet sincere speech *(vák súnṛitá)* are never refused in the houses of the good, even though they be poor.' Manu, iii., 101. Hitopadeśa, line 301.

[2] 'On the raised-seat under the Saptaparṇa-tree, cool with much shade, having sat down for a short time, let your honour cause removal of fatigue.' According to Śankara, *prachháya = prakṛishṭá yá chháyá,* 'excessive shade.' The other Commentators explain it by *prakṛishṭá chháyá yatra deśah,* 'a place where there is excessive shade,' and by *prakṛishṭá chháyá yasyáh,* 'having excessive shade.' A parallel passage occurs in the Málavikágnimitra, page 3, line 20, '*prachchháya-śítale śilápaṭṭake nisanná,*' etc. It seems clear that the effect of *pra* in this word is to give intensity to the original idea. It is is needless to regard it either as a Tatpurusha or Karmadháraya compound, although it is in such compounds especially that *chháyá* becomes *chháya.* [See page 5, note 1, and Raghu-vanśa, iv., 20; xii., 50. Meghadúta, verse 103. Páṇini, ii., 4, 22, 25.] *Sapta-parṇa,* 'a tree having seven leaves on a stalk' *(Echites scholaris),* called also *vishama-chhada,* 'having an odd number of leaves,' and *viśála-twach,* 'having a broad bark' [Raghu-vanśa, iv., 23.] *Vediká = viśráma-sthánam,* 'place of repose or rest.' Schol. It was probably a quadrangular raised-seat, something in the form of an altar, and covered with a roof supported by pillars, used as a kind of arbour or summer-house, for sitting or standing under. In this case it seems to have been erected under a Sapta-parṇa-tree. *Sapta-parṇa-*

राजा । नूनं यूयम् अप्यनेन कर्मणा परिश्रान्ताः ।

अनसूया । हला शकुन्तले । उचितं नः पर्युपासनम् अतिथीनां ।

अत्र उपविशामः ॥ इति सर्वे उपविशन्ति ॥

शकुन्तला ॥ आत्मगतं[1] ॥ किं नु खलु इमं जनं प्रेक्ष्य तपोवनवि-

रोधिनो विकारस्य गमनीयास्मि संवृत्ता[2] ।

राजा ॥ सर्वा विलोक्य ॥ अहो समवयोरूपरमणीयं भवतीनां सौहार्दं ।

प्रियंवदा ॥ जनान्तिकं[3] ॥ अनसूये । को नु खलु एषः । चतुरगम्भी-

námno vrikshasya tale nirmitá yá vediká. Śankara. Sir W. Jones [vol. v., p. 102] observes that this tree, when full-grown, is very large; when young, light and elegant. *Muhúrta* is properly an Indian hour of forty-eight minutes or two dandas, but is used for any short space of time.

[1] *Átma-gatam* and *swa-gatam* (*lit.*, 'gone to one's self') are used in theatrical language like the English 'aside' to denote that the words which follow are supposed to be spoken privately, as if to the speaker's self, and not in the hearing of any one but the audience. [*Ananya-prakáśam*: Schol.] *Gata*, 'gone,' at the end of a compound is used loosely to express relationship and connexion without any necessary implication of motion. It may mean simply 'in connexion with,' 'in relation to;' or, as here, 'with exclusive reference to,' 'addressed exclusively to.'

[2] 'How now! can it really be that, having looked upon this man, I am become susceptible of [*lit.*, accessible to] an emotion inconsistent with a grove devoted to penance?' *Vikára* is any alteration or transition from the natural and quiescent state of the soul; hence any emotion, whether of joy, grief, anger, etc. *Kim* is used *kutsáyám*, 'disdainfully,' and is equivalent to *katham eva játam*, 'How can it have happened;' Schol.

[3] *Janántikam*, 'aside to a person standing near.' This is a theatrical

राकिदी मडुरं आलवन्तो पहाववन्दो विअ लक्खीअदि ।

राकृतिर् मधुरम् आलपन् प्रभाववान् इव लक्ष्यते[1] ।

अनसूआ । सहि । ममवि अत्थि कोदूहलं । पुच्छिस्सं दाव णं

अनसूया । सखि । ममापि अस्ति कौतूहलं । प्रक्ष्यामि तावद् एनं

॥ प्रकाशं ॥ अज्जस्स महुरालावजणिदो विस्सासो मं मन्तावेदि ।

॥ प्रकाशं[2] ॥ आर्यस्य मधुरालापजनितो विश्वासो मां मन्त्रयति ।

कदमो अज्जेण राएसिवंसो अलङ्करीअदि । कदमो वा विरहपज्जु

कतम आर्येण राजर्षिवंशो ऽलङ्क्रियते[3] । कतमो वा विरहपर्यु-

direction something similar to *átma-gatam*, but denotes that the speech which follows is supposed to be audible by one other person, to whom a private signal is made. 'That which is spoken apart from the rest, with a signal, such as holding up three fingers of the hand *(tripatáka)*, being a mutual speech (between two), is called *janántikam*.' Śankara and Sáhit.-Darp., 177.

[1] 'Who can this be (who being) lively (yet) dignified in mien, appears as if endowed with majesty (while) speaking to us sweetly.' *Chatura*, 'lively,' 'sprightly,' 'animated;' may perhaps mean here, 'polite,' 'courteous,' in relation to *madhuram álapan*. *Gambhíra*, 'profound,' is used metaphorically for one whose thoughts and feelings are deep or suppressed, 'reserved' 'dignified,' 'not betraying emotion.' The oldest MS. reads *mahuram;* the others *mahuram piam ;* but *piam* belongs properly to the margin.

[2] *Prakáśam*, 'aloud,' another theatrical direction denoting that the words which follow are to be made audible to all, those which precede having been spoken aside.

[3] 'What race of royal-sages is adorned by your honour?' A Rájarshi is a king or man of the Kshatriya and military class who has attained to the rank of a Rishi or saint by the practise of religious austerities. Such were Ikshwáku, Purúravas, Dushyanta, etc. There are six other classes of Rishis. [See the word 'Saint' in the English and Sanskrit Dictionary.] The Rájarshi is inferior to the Brahmarshi or 'Bráhman-saint,' but it was possible for a Rájarshi to raise himself to the rank of the latter, and therefore to the state of a Bráhman, by very severe penance, as exemplified in the story of the celebrated Viśwámitra, son of Gádhi, and father of Śakuntalá. [See Rámáyana, I., xx., 20; lxv., 18. Astra-śikshá, 118.]

उस्सुअजणो किद्दो देसो । किंणिमित्तं वा सुउमारदरोवि तवोवण-
त्सुकजनः[1] कृतो देशः । किन्निमित्तं वा सुकुमारतरो ऽपि तपोवन-
गमणपरिस्समस्स अत्ता पदं उवणीदो ।
गमनपरिश्रमस्य आत्मा पदम् उपनीतः[2] ।

सकुन्तला ॥ अत्तगदं ॥ हिअअ । मा उत्तम्म । एसा तुए
शकुन्तला ॥ आत्मगतं ॥ हृदय । मा उत्ताम्य । एषा त्वया
चिन्तिदं अणसूआ मन्तेदि ।
चिन्तितम् अनसूया मन्त्रयते[3] ।

राजा ॥ आत्मगतं ॥ कथम् इदानीम् आत्मानं निवेदयामि । कथं वात्मापहारं करोमि[4] । भवतु । एवं तावद् एनां वक्ष्ये ॥ प्रकाशं ॥ भवति[5] । यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः सो ऽहम् अविघ्नक्रियोपलम्भाय धर्मारण्यम् इदम् आयातः[6] ।

[1] 'With its people regretful by separation' *i.e*, by your absence.

[2] 'On what account has your person even though very delicate [unaccustomed to hardships] been brought to the point of (undergoing) the fatigue of visiting this grove of penance?',

[3] 'O my heart! be not uneasy, this Anasúyá is giving utterance to all thy thoughts,' *i.e.*, is making inquiry about all those points about which thou art anxious (such as, who this stranger is, whence he has come; etc. Schol.)

[4] 'Or how shall I make concealment of myself?' *i.e.*, How shall I hide my real character? how shall I dissemble? *Apahára* is equivalent to *vañchanam*, 'deception,' [Kátav.] or rather to *nihnava* or *sangopanam*, 'concealment,' 'dissimulation.' This is a very unusual sense of the word, but all the Devanágarí MSS. agree in reading *apahára*. The Bengálí have *parihára*, which is also explained by *sangopanam*. The oldest Bengálí MS. [1060, E. I. House] omits the words from *katham vá* to *karomi*.

[5] 'O lady!' voc. case of *bhavati*. According to Manu, a Bráhman is to be accosted with the respectful pronoun *bhavat*, and to any woman not related by blood, the address *bhavati* or *subhage bhagini* is to be used [ii., 128, 129].

[6] 'I, that very person who was appointed by his majesty, the descendant

अनसूया । सनाथा[1] इदानीं धर्म्मचारिणः ।

॥ शकुन्तला शृङ्गारलज्जां निरूपयति ॥

सख्यौ ॥ उभयोर् आकारं[2] विदित्वा जनान्तिकं ॥ हला शकुन्तले ।

यदि अत्र अद्य तातः सन्निहितो भवेत् ।

शकुन्तला ॥ सरोषं ॥ ततः किं भवेत्[3] ।

सख्यौ । इमं जीवितसर्वस्वेनापि अतिथिविशेषं कृतार्थं करिष्यति[4] ।

of Puru, for the administration of justice, have arrived at this sacred grove, for the purpose of ascertaining whether the (religious) rites are free from obstruction.' The religious rites and sacrifices of holy men were often disturbed by certain evil spirits or goblins called Rákshasas, who were the determined enemies of piety and devotion. No great sacrifice or religious ceremony was ever carried on without an attempt on the part of these demons to impede its celebration; and the most renowned saints found it necessary on such occasions to acknowledge their dependence on the strong arm of the military class, by seeking the aid of warriors and heroes. The inability of holy men, who had attained the utmost limit of spiritual power, to cope with the spirits of evil, and the superiority of physical force in this respect is very remarkable. [See Rámáyaṇa, I. xx., xxi., xxxii., and the end of Act 3. of this play].

[1] See page 26. note 1.

[2] 'Understanding the gestures of both,' *i.e.*, of Sakuntalá and Dushyanta. *Ákára* = *cheshṭá* or *ingitam*, 'a gesture,' 'sign,' or rather the state of mind as evidenced by gestures and outward appearances, such as change of colour, etc.

[3] 'What if he were (near at hand)?' *i.e.*, If he were near at hand, what would he do? Schol.

[4] 'He would make this distinguished guest happy [possessed of the object of his desire] with all the substance of his life,' *i.e.*, He would do worldly

शकुन्तला । तुम्हे अवेध । किम्पि हिअए करिअ मन्तेध । ण वो

शकुन्तला । युवाम् अपेतं । किमपि हृदये कृत्वा मन्त्रयध्वं[1] । न वां

अण्णं सुणिस्सं ।

वचनं श्रोष्यामि ।

राजा । वयमपि तावद् भवत्यौ सखीगतं[2] किमपि पृच्छामः ।

सख्यौ । अज्ज । अणुग्गहो विअ इअं अब्भत्थणा ।

सख्यौ । आर्य । अनुग्रह इव इयम् अभ्यर्थना ।

राजा । भगवान् काश्यपः शाश्वते ब्रह्मणि[3] वर्त्तते । इयं च वः सखी तदात्मजेति कथम् एतत् ।

honour to his guest by offering him the best of his substance and property. See page 32, note 5. There is here evidently a *double-entendre*. Śankara explains *sarva-swam* by *phala-múládikam*, 'fruits, roots, and other necessaries of life.' Fruits and roots were the chief food of anchorites and constituted their whole substance and worldly treasure. With an offering of these they were commanded to honour every one who came to their hermitage. [Rámáyana, I., lii., 16, and lxi., 4. Manu, vi., 7.] The allusion, however, evidently is to Śakuntalá, who might be regarded as the holy father's most valuable possession and treasure.

[1] 'Get off with you! having formed some (idea) in your heart, you are speaking.' *Hridaye* or *manasi kri* is not an unusual idiom for 'to turn or cogitate in the mind.' [See Rámáyana, II., 64, 8.] *Apetam* is the 2nd. pers. du. imp. of *i*, 'to go,' with *apa*.

[2] *Sakhi-gatam*, 'relating to your friend.' [*Śakuntalá-vishayakam*: Schol.] This use of *gata* is noticeable, see the note to *átma-gata*, p. 37, note 1. Only one Devanágarí MS. reads *bhavatyau*; but this is supported by the oldest Bengálí, which also adds *kimapi*.

[3] 'His reverence Káśyapa [see note 1, p. 22] lives in the constant practice-of-austerities.' *Brahman* is properly the Supreme Spirit or Being from which all created things are supposed to emanate and into which they are absorbed. The dictionary gives three other senses—1. The practice of austerities; 2. The Vedas; 3. Holy knowledge. The first is the one here required. Śankara explains it by *tapas*, i.e., the practice of bodily mortification and penance: Kátavema by *brahmacharyam*, 'the practice of continence.'

अणसूआ । सुणादु अज्जो । अत्थि कोवि कोसिओ त्ति गोत्तणा-
अनसूया । शृणोतु आर्यः । अस्ति कोऽपि कौशिक इति गोत्रना-
मधेओ महप्पहावो राएसी ।
मधेयो महाप्रभावो राजर्षिः ।[1]
राजा । अस्ति । श्रूयते ।

[1] 'There is a certain Rájarshi [or royal-sage, *i.e.* ,both king and saint] of great majesty, whose family name [patronymic] is Kauśika.' This was the great Viśwámitra (a descendant of Kuśa or Kuśika), whose story—he being the preceptor of Ráma-chandra—is told in the Rámáyaṇa, I., li., lxv., and xxxv. He is there said to be the son of Gádhi (a prince of the Lunar dynasty, king of Gádhi-pur, or the ancient Kanouj) who is said to be the son of Kuśa-nátha, who is the son of Kuśa or Kuśika. According to the Vishṇu Puráṇa the following is the pedigree of Viśwámitra. One of the sons of Purúravas, a prince of the Lunar dynasty [see Vikramorvaśí] was Amávasu. Thence in direct succession came Bhíma, Káṇchana, Jahnu, Sumantu, Ajaka, Valákaśwa and Kuśa. The latter had two sons, Kuśámba and Kuśa-nátha, but Gádhi was the son of Kuśámba, and was said to be an incarnation of Indra (who is hence sometimes called Kauśika); for Kuśámba had engaged in great penance, to obtain a son who should be equal to Indra, and the latter being alarmed, took upon himself the character of Kuśámba's son. Gádhi had a daughter, Satyavatí, who married a Bráhmaṇ named Ṛichíka, son of Bhṛigu. This Ṛichíka—with the view of securing to himself a son who should be an illustrious Bráhmaṇ, and to his father-in-law, a son of great prowess—made two messes of food, one for his own wife, and the other for the wife of Gádhi; infusing into one the qualities suited to a Bráhmaṇ, and into the other the properties of power and heroism. The two wives exchanged messes, and so it happened that the wife of Gádhi had a son, Viśwámitra, who, though a Kshatriya, was born with the inclinations of a Bráhmaṇ; and the wife of Ṛichíka had a son, the sage Jamadagni, who was the father of the warrior-priest Paraśu-ráma, she having by her entreaties induced her husband to transfer the effects of the exchange of food from her son to her grandson. There is something like anachronism in the history of Viśwámitra. Satyavatí, his sister, was the grandmother of Paraśu-ráma, and it was not till the close of the latter's career that Ráma-

अनसूया । तं नौ प्रियसख्याः प्रभवम् अवगच्छ । उज्झितायाः शरीरसंवर्धनादिभिस् तातकाश्यपो ऽस्याः पिता[1] ।

राजा । उज्झितशब्देन जनितं मे कौतूहलं । आमूलाच् छ्रोतुम् इच्छामि ।

अनसूया । शृणोतु आर्यः । गौतमीतीरे पुरा किल तस्य राजर्षेर् उग्रे तपसि वर्तमानस्य किमपि जातशङ्कैर् देवैर् मेनका नाम अप्सराः प्रेषिता नियमविघ्नकारिणी[2] ।

chandra appeared on the field and became the pupil of Viśwámitra. At any rate the Ṛishi must have been very old. Indeed, in the Rámáyaṇa he is stated to have mortified himself for two thousand years before he attained the rank of a Ṛishi; for many years more before his cohabitation with Menaká, which led to the birth of Śakuntalá; and for many thousand years more before he became a Bráhmaṇ. It was not till after this period that he became the preceptor of Ráma-chandra, but no chronological inconsistency is too great for Hindú mythology.

[1] 'Know him to be the father of our friend; but father Kanwa is the (reputed) father of her, through the fostering of her body, etc., when deserted.' *Prabhava* = *janma-hetu*, 'the operative cause of being,' *i.e.*, a father. Schol.

[2] 'The story of Viśwámitra, as told in the Rámáyaṇa, is briefly this. On his accession to the throne in the room of his father Gádhi, in the course of a tour through his dominions, he visited the hermitage of the Muni Vaśishṭha one of the ten Brahmádikas or Prajápatis, sons of Brahmá. There the cow-of-plenty excited his cupidity. He offered the Muni untold treasures in exchange for the cow, but being refused, prepared to take it by force. A long war ensued between the King and the Muni (symbolical of the struggles between the Kshatriya and Bráhmanical classes) which ended

राजा । अस्त्येतद् अन्यसमाधिभीरुत्वं देवानां[1] ।

अनसूया । तदो वसन्तोदारसमए से उम्मादइत्तअं रूवं पेक्खिअ ।

अनसूया । ततो वसन्तावतारसमये ऽस्या उन्मादयितृकं रूपं प्रेक्ष्य[2] ।

in the defeat of Viśwámitra, whose vexation was such, that he devoted himself to austerities in the hope of attaining the condition of a Bráhman. The Rámáyaṇa goes on to recount how by gradually increasing the rigour of his bodily mortification through thousands of years, he successively earned the title of Rájarshi [I., lvii., 5], Ṛishi [lxiii., 2], Maharshi [lxiii., 19], and finally, Brahmarshi [lxv., 18]. It was not till he had gained this last title that Vaśishṭha consented to acknowledge his equality with himself, and ratify his admission into the Bráhmaṇical state. It was at the time of Viśwámitra's advancement to the rank of a Ṛishi, and whilst he was still a Kshatriya, that Indra and the inferior gods, jealous of his increasing power—as exhibited in his transporting King Triśanku to the region of the stars, and in saving Śunahśephas, the son of his own brother-in-law Ṛichíka, out of the hands of Indra, to whom he had been promised by King Ambarísha as a victim in a sacrifice—sent the nymph Menaká, to seduce him from his life of mortification and continence. The Rámáyaṇa records his surrender to this temptation, and relates that the nymph was his companion in the hermitage for ten years, but does not allude to the birth of Śakuntalá, during that period. It only informs us that at the end of ten years the Ṛishi having come to himself, extricated himself from this hindrance *(niyama-vighna)*, and abandoning the nymph, departed into another region.

[1]. 'Such is the fear which there is to the (inferior) gods of the devotion of others!' It may be remarked here that, according to the Hindú system, Indra and the other inferior deities were not the possessors of Swarga, or heaven, by inalienable and indefeasible right. They accordingly viewed with jealousy and even alarm, any extraordinary persistency by a human being in acts of penance, as it raised him to a level with themselves; and if carried beyond a certain point, enabled him to dispossess them of paradise. Indra was therefore the enemy of excessive devotion, and had in his service numerous nymphs [Apsaras], such as Menaká, Rambhá, and Urvaśí, who were called his 'weapons' [*Indrasya praharaṇáni*, Vikram., Act I.] and whose business it was to impede by their seductions, the devotions of holy men.

[2] 'Then at the season of the descent of Spring, having looked upon the

॥ इत्यर्द्धोक्ते लज्जया विरमति ॥

राजा । परस्ताद् अवगम्यत एव[1] । सर्वथाप्सरःसम्भवैषा ।

अनसूया । अथ किं[2] ।

राजा । उपपद्यते ।

मानुषीषु कथं वा स्याद् अस्य रूपस्य सम्भवः ।
न प्रभातरलं ज्योतिर् उदेति वसुधातलात्[3] ॥ २६ ॥

intoxicating beauty [form] of that (nymph).'. The commentators consider *vasantodára* to be a compound of *vasanta* and *udára;* but *odára* is a legitimate Prákrit contraction for *avatára,* although *avadára* would be equally correct. Compare *odansayanti* for *avatansayanti* [p. 5, note 3], *hodi* for *havadi* or *bhavati, jedi* for *jayadi* or *jayati,* etc. Lassen's Instit. Prák., p. 176. *Avatára* is derived from *avatri,* 'to descend,' and applies especially to the descent of a god from heaven. There can be nothing inappropriate in connecting it with *Vasanta,* 'the Spring,' often personified as a deity. See a passage in the 2nd. Act of the Vikramorvaśí, *Pekkhadu bhavam vasantávadárasúidam assa ahirámattanam pamadavanassa,* 'let your honour observe the delightfulness of this pleasure-garden manifested by the descent of Spring.' *Unmádayitrikam* [Kátavema] is for *unmádayitri,* the neuter of the causal noun of agency, 'that which causes to go mad or be intoxicated' [*adhairya-janakam,* 'causing unsteadiness,' Schol.] ·

[1] 'What (happened) afterwards is quite understood' [or guessed by me.]. According to Pánini (v. 3. 27) the affix *tát,* in words like *parastát, adhastát,* may stand for the nominative case, as well as for the ablative and locative. Hence *parastát* is equivalent to *para-vrittántah,* 'the rest of the story,' 'the subsequent particulars.'

[2] 'Exactly so,' how can it be otherwise?' *Athakim* is a particle of assent.

[3] It is fitting (that she should be the daughter of an Apsaras). How otherwise could there be the birth of this beautiful-form amongst mortal females? the tremulously-radiant flash does not rise from the surface of the earth (but descends from the skies).'. *Apsarah-sambhavatwam* is the nominative case to *upapadyate,* Schol. According to Kátavema, *prabhá-taralam*

Verse 26. Śloka or Anushtubh. See Verses 5, 6, 11.

॥ शकुन्तलाधोमुखी भूत्वा तिष्ठति ॥

राजा ॥ आत्मगतं ॥ लब्धावकाशो मे मनोरथः[1] । किन्तु सख्याः परिहासोदाहृतां वरप्रार्थनां श्रुत्वा धृतद्वैधीभावकातरं[2] मे मनः ।

प्रियंवदा ॥ सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा ॥

प्रियंवदा ॥ सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा[3] ॥

पुनरपि वक्तुकाम इव आर्यः ।

पुनरपि वक्तुकाम इव आर्यः ।

[*prabhayá chanchalam*] *jyotis*, is a periphrasis for *vidyut*, 'lightning;' but Śankara applies it also to the beams of the sun and moon. The comparison of the unearthly beauty of a nymph to the radiance of lightning is appropriate. See Megha-dúta, verse 40.

1 'My desire has found (free) scope,' *i.e.*, 'Since it is certain that she is not a Bráhmaní woman, [*asavarnatwa-niśchayát*, from the certainty of her not being of the same class with the holy father], it is clear that my desire is directed towards an attainable object.' *Avakáśa* means 'free course, 'range,' 'power of expatiating.' A similar phrase occurs later in this Act, *labdhávakáśá me prárthaná*. Káṭavema there explains it by *labdháśrayah* or *sártho me manorathah.*

2 'Nevertheless, having heard the prayer for a husband uttered in joke by her female-friend [*see* page 29, line 10], my heart is held in suspense and anxious,' *i.e.*, anxious to know the truth, as to whether she is really destined for marriage, or for an ascetic life; and fearful lest at some former time her husband may have been decided upon (*púrvam asyá varo nirnîto na vá.* Káṭav.). Śankara interprets *vara-prárthaná* by *swámyabhilásha*, 'wish for a husband.' *Dhrita-dwaidhí-bháva-kátaram* is a complex Dwandwa compound. *Dwaidhíbháva*, 'a state of difference, distraction, doubt.'

3 'Looking with a smile at Śakuntalá, (and then) turning her face towards the hero-of-the-poem;' [*lit.*, having become with her face turned, etc.]; All the Devanágarí MSS. have this latter clause. *Náyaka*, in erotic poetry, is the lover, husband, or rather the hero of the poem, and *náyiká*, the heroine or female who is the object of his admiration and love. So Romeo, in Shakspere, would be the *náyaka*, and Juliet the *náyiká*. According to Śankara and Káṭavema, in every Hindú play there is also a *prati-náyaka*, or 'antagonist of the hero,' and an *upa-náyaka*, or 'sub-hero.'

॥ शकुन्तला सखीम् अङ्गुल्या तर्जयति[1] ॥

राजा । सम्यग् उपलक्षितं भवत्या । अस्ति नः सच्चरितश्रवणलो-
भाद् अन्यदपि प्रष्टव्यं[2] ।

प्रियंवदा । अलं विचार्य । अनियन्त्रणानुयोगस् तपस्विजनो नाम[3]

राजा । सखीं ते ज्ञातुम् इच्छामि ।

वैखानसं किम् अनया व्रतम् आप्रदानाद्
व्यापाररोधि मदनस्य निषेवितव्यं ।
अत्यन्तम् आत्मसदृशेक्षणवल्लभाभिर्
आहो[4] निवत्स्यति समं हरिणाङ्गनाभिः ॥ २७ ॥

[1] 'Śakuntalá threatens [reproves] her friend with her finger,' *i.e.*, makes a threatening or chiding gesture, as if she were angry with her friend for leading Dushyanta to pursue his interrogatories, and were ashamed at the revelation of the particulars of her history. (*Átmano vridá-janaka-swa-vrittántodghátanam.* Kátavema.) According to Śankara, this is an example of the coquettish gesture called *lalitam,* i.e., though she was really eager to hear all that her lover had to say, yet by her outward gestures she appeared to be the reverse. *Priyajana-kathá-śuśrúshur api vahis tad-anyathá.* Śankara.

[2] 'It has been rightly judged by your ladyship; from an eagerness to hear (all the particulars of) her good history, there is still something (that remains) to be asked by us.'

[3] 'Enough of deliberating; surely persons (who lead the life) of hermits may be questioned unreservedly' [freely]. *Aniyantranánuyoga* is equivalent to *aniyama-praśna,* 'one to whom a question may be put without any restraint or ceremony.' Katavema. *Alam,* in the sense of prohibiting or forbidding, is more [illegible] with the instrum. case of the noun, but, like *khalu,* it may sometimes be used in this sense with the indeclinable participles in *twá* and *ya,* thus *alam dattwá,* 'enough of giving,' or 'having given, it is enough;' so *khalu pitwá,* 'having drunk, hold!' Wilkins' Grammar, rule 737. The Bengálí MSS. read '*alam vicháritena.*'

[4] 'I wish to ascertain (respecting) your friend—Is this monastic vow (so)

Verse 27. VASANTATILAKÁ (a variety of ŚAKKARÍ). *See* Verse 8.

प्रियंवदा । अज्जे । धम्मचरणेवि परवसो अअं जणो । गुरुणो उण
प्रियंवदा । आर्ये । धर्मचरणेऽपि परवशोऽयं जनः । गुरोः पुनर्
से अणुरूववरप्पदाणे संकप्पो ।
अस्या अनुरूपवरप्रदाने सङ्कल्पः[1] ।

opposed to the ways of love, to be observed by her (merely) until her gift-in-marriage; or, on the contrary *(áho)*, will she live to the end (of her life) along with the female deer, her favourites (from) having eyes like her own?' Dr. Boehtlingk remarks that *sakhím te jnátum ichchhámi kim anayá*, etc., is equivalent to *jnátum ichchhámi kim sakhyá te*, etc., 'I wish to know whether this vow is to be observed by thy friend,' etc. He gives instances of a similar construction in Draup., iv., 5. Mahábh., iii., 269. *Vaikhánasa*, anything relating to a *vikhánasa* or hermit, *tena kritam proktaṁ vá vratam vaikhánasam, tattu niyatáranya-vása-rúpam*, 'the vow which is performed or enjoined by him is called *vaikhánasa*, and that consists in always living in the woods.' Śankara. *Ápradánát = pradána-paryantam*, or *ávivháát*, 'up to the period of her marriage.' In the time of Manu every Hindú girl was given away in marriage before the season of maturity *(ritoh prák pradánakála)*, and that father incurred great disgrace who did not so give her away. It was deemed highly reprehensible if the betrothed husband did not take her to his own house, when the marriageable period of life arrived. See Manu, ix., 4, with commentary. *Vyápára-rodhi madanasya = káma-kriyá-nivárakam*, 'hindering amatory actions.' According to Kátavema *átma-sadriśekshana-vallabhábhir* may be optionally resolved into *átma-sadriśekshana-vallabhá ábhir*. *Áho*, a particle of doubt or asking, is said by the commentators to be used *pakshántare* or *vikalpe*, *i.e.*, antithetically, or, in stating an opposite alternative.

[1] 'Even in the practice of religious duties this person [Śakuntalá] is dependant on (the will of) another [*viz.*, Kanwa]; nevertheless, it is the purpose of the Guru to give her away to a suitable husband.' According to Manu (ix., 2, 3), women were never to be deemed fit for independence. Day and night they were to be held by their protectors in subjection. But in certain matters, such as lawful recreations, and if they chose to enter upon a religious life, they were to be left at their own disposal. It seems that even in those matters Śakuntalá was not her own mistress. The holy father had enjoined a life of penance upon her, but had resolved that her residence in the hermitage should not be perpetual. *Api śabdena dharmá-*

राजा ॥ आत्मगतं ॥ न दुरवापेयं खलु प्रार्थना[1] ।
भव हृदय साभिलाषं सम्प्रति सन्देहनिर्णयो जातः ।
आशङ्कसे यद् अग्निं तद् इदं स्पर्शक्षमं रत्नं[2] ॥ २८ ॥

शकुन्तला ॥ सरोषमिव ॥ अणसूए अहं गमिस्सं ।
शकुन्तला ॥ सरोषमिव ॥ अनसूये अहं गमिष्यामि ।

अणसूआ । किंणिमित्तं ।
अनसूया । किन्निमित्तं ।

charaṇasya swa-chhanda-karaṇiyatwam súchitam, 'by the word 'even' it is indicated that the duties of religion are generally to be performed as a voluntary act.' Káṭavema. Amara-Sinha explains *sankalpa* by *mánasam karma,* 'a mental act or resolution.' The rule of Vararuchi (i., 22) by which the Sanskrit *guru* becomes *garua* in Prákrit, only applies to the adjective.

[1] 'This prayer is not difficult of realization,' *i.e.,* A suitable husband, about whom there is this wish, is not difficult to be obtained; *prárthaná-śabdena tad-vishayo varo lakshyate:* Káṭavema. According to this, it would appear that the word *prárthaná* refers to the prayer supposed to have been made by Kaṇwa, that he might find a suitable husband for his foster-child.

[2] 'O (my) heart! become hopeful [possessed of desire]; now the certainty (of what was a matter) of doubt has come to pass. That which thou suspectedst (to be) fire, the same (is) a gem capable of being touched.' *Sandeha-nirṇaya,* 'arriving at positive certainty on a doubtful point.' This was the doubt mentioned before, at page 30, line 1, with note 2. The word *antaḥ-karaṇa* [line 5], is there used for *hṛidaya. Yad* [*Śakuntalá-rúpam vastu*] *agnim tarkayasi,* 'The thing, [viz., Śakuntalá] which thou imaginedst fire:' Śankara. The power of a Bráhmaṇ, especially if exhibited in anger, is compared to fire [See Verse 41 of this play. Bhaṭṭi, i., 23. Mahábh., I., 3010.] There may be some allusion to this here, or it may simply mean that, supposing Śakuntalá to have been a Bráhmaṇí woman, she would have been as inapproachable to a Kshatriya as a flame of fire. *Sparśa-kshamam* = *samparka-yogyam* [see page 28, note 1, at end].

Verse 28. ÁRYÁ *or* GÁTHÁ. (*See* Verse 2.)

⏑⏑⏑⏑ | ⏑⏑– ⏑ | – – || – ⏑⏑ | – – | ⏑ – ⏑ | – – | –
– – | ⏑ – ⏑ | – – || ⏑⏑ – | – – | ⏑ | – – | –

शकुन्तला । इमाम् असम्बद्ध[1]प्रलापिनीं प्रियंवदाम् आर्यायै गौतम्यै निवेदयिष्यामि ।

अनसूया । सखि । न युक्तं ते ऽकृतसत्कारम् अतिथिविशेषं विसृज्य स्वच्छन्दतो गमनं[2] ॥ शकुन्तला न किञ्चिद् उक्त्वा प्रस्थितैव ॥

राजा ॥ ग्रहीतुम्[3] इच्छन् निगृह्यात्मानम् आत्मगतं ॥ अहो चेष्टाप्रतिरूपिका कामिनो मनोवृत्तिः । अहं हि

अनुयास्यन् मुनितनयां सहसा विनयेन वारितप्रसरः ।
स्थानाद् अनुच्चलन्नपि गत्वेव पुनः प्रतिनिवृत्तः[4] ॥ २९ ॥

[1] *Asambaddha,* properly 'unconnected;' hence, 'absurd,' 'nonsensical.' *Abaddha* is used with the same acceptation.

[2] Compare note 2, page 35. Śankara quotes an aphorism of Bhṛigu, 'Whosoever does not reverently honour an unknown guest, weary with travelling, and hungry and thirsty, him they call (equal in guilt to) the slayer of a Bráhman.

[3] 'Wishing [making a movement] to arrest (her departure, but) checking himself.' The above is the reading of all the Devanágarí MSS. The Bengálí have, *Utthdya jighṛikshur iva ichchhám nigṛihya,* 'Rising up as if desirous of seizing her (and then) restraining his intention.' It is clear from what follows that, although Dushyanta did not advance towards Śakuntalá, yet he must have indicated what was passing in his mind by some gesture. It appears from page 37, line 5, that the whole party were seated. The Bengálí reading supposes that, with the idea of arresting her departure, he started up and then checked himself.

[4] 'Ah! the thoughts passing in the mind [the state of the mind] of a lover have their counterpart in his gestures: for, being desirous of following the hermit's daughter, all at once I have been restrained from advancing

Verse 29. Áryá *or* Gáthá. (*See* Verse 2.)

⏑⏑— | —⏑⏑ | ⏑⏑— ‖ ⏑⏑— | ⏑⏑— | ⏑—⏑ | —⏑⏑ | —
— — | ⏑—⏑ | —⏑⏑ ‖ — — | ⏑⏑— | ⏑ | ⏑⏑— | —

प्रियंवदा ॥ शकुन्तलां निरुध्य ॥ हला न ते युक्तं गन्तुं ।

शकुन्तला ॥ सभ्रूभङ्गं[1] ॥ किन्निमित्तं ।

प्रियंवदा । वृक्षसेचने द्वे धारयसि[2] मे । एहि तावत् । आत्मानं मोचयित्वा ततो गमिष्यसि ॥ इति बलाद् एनां निवर्तयति ॥

राजा । भद्रे । वृक्षसेचनादेव परिश्रान्ताम् अत्रभवतीं लक्षये । तथा ह्यस्याः ।*

स्रस्तांसाव् अतिमात्रलोहिततलौ बाहू घटोत्क्षेपणाद्
अद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।
बद्धं कर्णशिरीषरोधि वदने घर्माम्भसां जालकं
बन्धे स्रंसिनि चैकहस्तयमिताः पर्याकुला मूर्धजाः[3] ॥ ३० ॥

by decorum; although not (really) moving from my place, as if having gone, I have turned back again,' *i.e.*, 'I feel just as if I had gone and turned back. My feelings and my gestures correspond: I had a desire to follow her, and seemed to myself to do so; but as I felt checked by decorum, so I did not move from my place.' *Vinayena* = *kula-maryádayá:* [Śankara] and *sauśíl-yena:* [Kátav.]; 'by family honour,' 'by honourable, gentlemanly feeling.' *Várita-prasara* = *niruddha-gamana.*

[1] 'With a frown.' The *bhrú-bhanga,* or 'bending of the brow,' was one of the acts of feminine coquetry called *su-kumára,* 'very delicate.' Under this head are included all coquettish glances of the eye: Śankara. *See* page 32, note 4, and Megha-dúta, verse 73.

[2] 'Thou owest me two waterings of trees,' or according to Sir W. Jones, 'You owe me the labour, according to our agreement, of watering two more shrubs.' The commentaries have *mahyam* for *me. Dhri* in the causal, in the sense of 'to owe,' requires a dative of the person.

[3] 'For her arms have the shoulders drooping, and the lower part [fore-

* Verse 30. Śárdúlavikrídita (variety of Atidhriti). *See* Verse 14.

तद् अहम् एनाम् अनृणां करोमि ॥ इत्यङ्गुलीयं[1] दातुम् इच्छति ॥

॥ उभे नाममुद्राक्षराण्यनुवाच्य परस्परम् अवलोकयतः[2] ॥

राजा । अलम् अस्मान् अन्यथा सम्भाव्य राज्ञः प्रतिग्रहो ऽयमिति

arm] excessively red through tossing the watering-pot. Even now her unnaturally-strong breathing causes a heaving of her breast; a collection of drops of perspiration, impeding (the play of) the Śirísha in her ears, has formed upon her face: her dishevelled locks, the fillet (that confined them) having given way [fallen], are held together with one hand.' *Báhu* is the arm from the shoulder-joint [*ansa*] to the wrist, and does not include the *karabha*, or part from the wrist to the fingers. It is divided into two parts, the upper arm, *praganḍa*, or that part of the arm from the elbow to the shoulder; and the lower arm, *prakoshṭha*, commonly called the fore-arm, extending from the elbow to the wrist [*see* Amara-kosha, pp. 149, 150]. *Atilohita-talau* is a Bahuvríhi compound, in agreement with *báhú; talau* cannot, therefore, be translated by 'the palms of the hands.' Wilson gives 'fore-arm' as one meaning of *tala*, and Śankara explains it by *bhujodara*. It may possibly mean the under-surface of the arms, which would be reddened by the exertion of lifting and tossing the watering-pot. *Pramáṇádhika* = *swábhavika-mánád adhika*, 'more than natural,' 'undue.' *Baddham* 'formed' [*see* page 28, note 1]. *Jálakam*, properly a 'net-work'—hence, 'a collection [*samúha*, Schol.] or assemblage of anything.' Śankara observes that her face was spotted with drops of perspiration so as to resemble net-work. So *swedam ánana-vilagna-jálakam:* Raghu-vanśa ix. 68. *Karṇa-śirísha-rodhi* [*see* page 5, note 3]. The drops of perspiration would prevent the play of the pendent flower by causing it to adhere to her cheek [*Sthirí-karaṇát*: Śankara. *Sanślesha-káritwát:* Kaṭav.] A similar idea occurs in the Megha-dúta, verse 28, where the lotus of the ears is described as faded by the act of removing the perspiration from the cheeks in the hot weather. The lotus-flower, or one of its petals, seems to have furnished as common an ornament for the ear as the *śirísha:* [Megha-dúta, verses 69, 46.] *Paryákuláḥ* = *vikírṇáḥ*, 'scattered.'

[1] This is probably the ring which was afterwards given to Śakuntalá, and served as the *abhijnána* or token of recognition.

[2] 'Both, reading the letters of the seal with the name (of Dushyanta stamped on it), look at each other;' [*Asau rájá iti kritwá*, 'Thinking to them-

राजपुरुषं माम् अवगच्छथ ।

पिअंवदा । तेण हि णारिहदि एदं अङ्गुलीअअं अङ्गुलीविओअं ।

प्रियंवदा । तेन हि नार्हति एतद् अङ्गुलीयकम् अङ्गुलीवियोगं ।

अज्जस्स वअणेण अणिरिणा दाणिं एसा ॥ किंचिद्विहस्य ॥ हला सउन्दले

आर्यस्य वचनेन अनृणा इदानीम् एषा ॥ किंचिद्विहस्य ॥ हला शकुन्तले

मोइदासि अणुअम्पिणा अज्जेण अहवा महाराएण । गच्छ दाणिं ।

मोचितासि अनुकम्पिना आर्येण अथवा महाराजेन । गच्छ इदानीं ।

सउन्दला ॥ आत्मगतं ॥ जइ अत्तणो पहविस्सं ॥ प्रकाशं ॥ का

शकुन्तला ॥ आत्मगतं ॥ यदि आत्मनः प्रभविष्यामि ॥ प्रकाशं ॥ का

तुम विसज्जिदव्वस्स रुन्धिदव्वस्स वा ।

त्वं विसृष्टव्यस्य रोद्धव्यस्य[3] वा ।

selves,' 'This is the king.' Kátavema]. All the Devanágarí MSS. read *náma-mudráksharáni*. *Mudrá* is here, not a 'seal-ring,' but 'the seal *or* engraved stone on the ring;' *náma-mudrá*, lit., 'name-seal,' is a seal with a name engraved on it, a signet-seal. So in the Málavikágnimitra, [p. 5, l. 9, and 48, 4.] *nága-mudrá-sanátham anguliyakam*, and *sarpa-mudrakam anguliyakam*, 'a ring possessed of a snake-seal,' *or* 'snake-stone seal.' *Anuváchya* = *patitwa*, 'having read,' 'having decyphered.' *Vach* and *anuvach* in the causal have generally this sense in dramatic composition.

[1] 'Enough of considering me to be different (from what I am); this (ring) is a present (received) from the king: therefore understand me to be the king's officer.' *Alam anyathá sambhávya* = *alam anyathá sambhávanayá*, [*see* page 47, note 3] 'Do not imagine me to be the king himself; I am only the king's servant, and this is his ring, which he has given me to serve as my credentials.' *Pratigraho yam*, i.e., *idam anguriyakam mayi dattam:* Sankara. The verb *pratigrah* signifies especially 'to receive a gift,' and requires a genitive case: thus, *Rájnah* [or *nripasya*] *na pratigrihniyát*, 'Let him not receive any gift from the king.' Manu iv., 84. *Pratigraha* is 'that which is received' [*pratigrihyate*]; hence, any gift.

[2] All the MSS. have either *náruhadi* or *náluhadi* for the Sanskrit *nárhati*, but the above is correct according to Lassen's Instit., Prák., p. 193, 10.

[3] 'Who are you (in respect) of what is to be allowed to go and what it is

राजा ॥ शकुन्तलां विलोक्य आत्मगतं ॥ किं नु खलु यथा वयम् अस्याम् एवम् इयमप्यस्मान् प्रति स्यात् । अथवा लब्धावकाशा मे प्रार्थना[1] । कुतः[2] ।

[3] वाचं न मिश्रयति यद्यपि मे वचोभिः
कर्णं ददात्यभिमुखं मयि भाषमाणे ।
कामं न तिष्ठति मदाननसम्मुखी सा
भूयिष्ठम् अन्यविषया न तु दृष्टिर् अस्याः ॥ ३१ ॥

नेपथ्ये । भो भोस् तपस्विनः । सन्निहितास् तपोवनसत्त्वरक्षायै भवत[4] । प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुष्यन्तः ।

to be held back?' *i.e.*, 'What power have you to send me away or keep me back?' *Ká = na prabhuh, avaśá:* [Kátav.] *i.e.*, 'You have no right or power.' [*see* page 33, note 2.] This use of the genitive case for the dative, and of the future pass. part. for the verbal noun, is peculiar to Prákrit. The idiom of Sanskrit would require, *visarjanáya rodhanáya vá*, 'for loosing or binding.'

[1] 'My wish has found (free) scope,' *i.e.*, I am at liberty to indulge it. *Prárthaná = manoratha:* Kátav. [*See* p. 46, note 1].

[2] *Kutas*, 'Whence?' 'Why so?' This expression is frequently used where a reason is about to be given in verse for some previous statement. It may be translated by 'because.'

[3] 'Although she mingles not her speech with my words, (nevertheless) she places her ear directly opposite to me speaking [when I speak]. Granted that she does not stand with her face towards my face, (still) her eye for the most part is not fixed on any other object.' Thus, says the Scholiast, he was free to indulge his hopes, without being actually certain of their realization. *Dadáti* [*nikshipati:* Kátav.] *karnam*, i.e., *avahitá, tatpará asti*, 'she is very attentive:' Śankara. *Kámam*, 'Well!' 'Granted!' explained by *atyartham* and *niśchitam: see* page 24, line 1.

[4] 'Be ye near at hand to protect the animals of the penance-grove.' *Sattwa = jantu*, 'an animal:' Śankara. Boehtlingk translates it by *wesen*, 'being,' 'existence,' 'weal,' which is a legitimate acceptation of the word.

Verse 31. Vasantatilaká (a variety of Śakkarí). *See* Verses 8, 27.

तुरगखुरहतस्तथा हि रेणुर्
विटपविषक्तजलार्द्रवल्कलेषु ।
पतति परिणतारुणप्रकाशः
शलभसमूह इवाश्रमद्रुमेषु ॥ ३२ ॥[1]

अपि च

तीव्राघातप्रतिहततरुस्कन्धलग्नैकदन्तः
पादाकृष्टव्रततिवलयासङ्गसञ्जातपाशः ।
मूर्त्तो विघ्नस्तपस इव नो भिन्नसारङ्गयूथो
धर्मारण्यं प्रविशति गजः स्यन्दनालोकभीतः ॥ ३३ ॥[2]

॥ सर्वाः कर्णं दत्त्वा किञ्चिदिव सम्भ्रान्ताः ॥

राजा ॥ आत्मगतं ॥ अहो धिक् पौरा अस्मदन्वेषिणस्तपोवनम् उपरुन्धन्ति । भवतु । प्रतिगमिष्यामस्तावत् ।

[1] 'For the dust, raised by the hoofs of the horses, like a swarm of locusts shining in the fading glow of sun-set, falls on the trees of the hermitage, having bark-garments, moist with water, suspended (to dry) on the branches.' For *valkaleshu* see page 17, note 2. *Aruṇa* is the glow either of sun-rise or sun-set, more usually the former. *Pariṇatáruṇa*, as explained by Káṭavema, is the evening [*sáyantana*] redness of the sun, in contradistinction to the *aruṇodaya* or dawn. *Śalabha-samúha* = *patanga-nivaha*, 'an assemblage of grasshoppers.'

[2] 'An elephant, terrified at the sight of the (king's) chariot, enters the sacred grove, scaring the herd of deer, a corporeal interruption, as it were, of our penance; having a (kind of) tether, caused by the clinging of the hedge of creepers dragged along by his feet; having one of his tusks fixed in the trunk of a tree, struck back with a violent blow.' Such is the reading of all the Devanágarí MSS. The Bengálí have *tívrághátád abhimukha-taru-skandha-bhagnaika-danta*, 'with a violent blow having broken one tusk

Verse 32. PUSHPITÁGRÁ, containing twenty-five syllables to the line, each line being alike, the first and third half-lines ending at the twelfth syllable.

⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ – ⏑ – – || ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ – ⏓

Verse 33. MANDÁKRÁNTÁ (variety of ATYASHṬI). *See* Verse 15.

सहीओ । अज्ज इमिणा आरण्णअवुत्तन्तेण पज्जाउलम्ह । अणुजा-
सख्यौ । आर्य अनेन आरण्यकवृत्तान्तेन[1] पर्याकुलाः स्मः । अनुजा-

णाहि णो[2] उडअगमणस्स ।
नीहि न उटजगमनाय ।

राजा ॥ ससम्भ्रमं ॥ गच्छन्तु भवत्यः । वयमप्याश्रमपीडा यथा न
भविष्यति तथा प्रयतिष्यामहे ।

॥ सर्व उत्तिष्ठन्ति ॥

सहीओ । अज्ज असम्भाविदादिहिसक्कारं भूओ वि पेक्खणणिमित्तं
सख्यौ । आर्य असम्भावितातिथिसत्कारं भूयोऽपि प्रेक्षणनिमित्तं

लज्जेमो अज्जं विण्णविदुं ।
लज्जामहे आर्यं विज्ञापयितुं[3] ।

against the trunk of a tree standing in his way.' For *páda* Káṭavema reads *kroḍa*, 'the breast.' *Valaya* = *veshṭana*, 'anything that surrounds and encloses; as a hedge, a fence:' *vratati-valaya* is the hedge of creepers surrounding the hermitage. *Páśa* = *bandhana-rajju*, 'a binding-rope:' Schol. *Múrto* = *múrtimán*, 'possessed of a body, incarnate;' as opposed to the spiritual obstruction caused by evil spirits, etc. *Bhinna-sáranga-yúthah* is a Bahuvríhi compound, in agreement with *gajah*, i.e. an elephant *(yena)* by whom *(sáranga-yútham)* the herd of deer *(bhinnam)* has been scattered [*vikírṇam*]. Káṭavema observes that it may be inferred that this was a wild elephant [*vanya-gaja*], and not an elephant belonging to the king, from its being frightened at the sight of the royal chariot [*syandana*]. Compare a scene in the Ratnávali, page 27.

[1] 'By this forest-incident.' *Vrittánta* often has the sense of 'incident,' 'event,' 'occurrence.'

[2] There is no dative case in Prákrit, the genitive is used to supply its place.

[3] *Vijnápayitum* is properly, 'to make a respectful representation,' as from an inferior to a superior. Here it governs two accusatives, like verbs of telling, informing, etc. The phrase *sambhávitátithi-satkáro bhúyo prekshaṇa-nimittam*, 'Adequate hospitality to a guest is a cause of seeing (him) again,' was probably a proverb. The two friends, wishing to quote this

राजा । मा-मैवं । दर्शनेनैव भवतीनां पुरस्कृतो ऽस्मि[1] ।

शकुन्तला । अनसूये । अभिनवकुशसूच्या[2] परिक्षतं मे चरणं । कुरवकशाखापरिलग्नं[3] च वल्कलं । तावत् परिपालयतं मां । यावद् एनम् मोचयामि ॥ इति राजानम् एवावलोकयन्ती सव्याजं विलम्ब्य[4] सह सखीभ्यां निष्क्रान्ता ॥

राजा । मन्दौत्सुक्यो ऽस्मि नगरगमनं प्रति । यावद् अनुयात्रिकान् समेत्य नातिदूरे तपोवनस्य निवेशयामि[5] । न खलु शक्नोमि शकुन्तलाव्यापाराद्[6] आत्मानं निवर्तयितुं । मम हि

proverb as an argument for a second visit from Dushyanta, said that they were ashamed to do so, as the hospitality they had shown to their guest had been *asambhávita*, 'inadequate.' Translate—'We are ashamed to represent inadequate hospitality to a guest as a reason for seeing (him) again.'

[1] 'Nay, not so; I have received all the honours (of a guest) by the mere sight of your ladyships.' *Puraskrita* = *satkrita*, 'hospitably entertained.'

[2] 'By the point of a young kuśa (leaf).' *Súchi*, 'a needle,' is here used for the long tapering point of the leaf of the kuśa grass. The needle-like sharpness of the blades of this grass has been already noticed, page 18, note 1.

[3] A species of Jhintí or Barleria, with purple flowers and covered with sharp prickles.

[4] 'Pretendedly delaying,' *i.e.*, Making some pretext for lingering.

[5] 'I am become indifferent about returning to the city. Meanwhile having joined my followers, I will make (them) encamp at no great distance from the penance-grove.' *Manda*, in composition, has the sense of 'little.' The verb *ni-viś*, 'to enter,' 'take up a station,' is often used in reference to the encampment of an army. Manu, vii., 188. Raghu-vanśa, v., 42.

[6] 'From occupying myself about Śakuntalá.' *Śakuntalá-gochara-pravartanát*: K. *Śakuntalá-vividha-cheshtitatwát*: Ś.

गच्छति पुरः शरीरं धावति पश्चाद् असंस्तुतं चेतः ।
चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य ॥ ३४ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ प्रथमोऽङ्कः ॥

[1] '(My) body goes forward (towards my retinue); (my) heart, not being in harmony (with my body), runs back (towards Śakuntalá), like the silken flag of a banner borne against the wind.' *Purah*, i.e., *Agratah senám prati*, 'Forward towards (my) army.' *Paśchát*, i.e., *Prishthatah śakuntalám prati*: K. *Asanstutam* = *aparichitam*, *avaśam*, 'unacquainted, unrelated, not under the control (of the body).' The verb *san-stu* is properly 'to sing or praise in chorus.' Hence *asanstuta* probably means, 'not harmonizing,' 'not in concert.' The Bengálí MSS. read *asansthitam (= avyavastham)* 'restless, unstable, ill-regulated.' *Chinánśukam* = *china-desa-bhava-vastra-viśeshah*, 'a kind of cloth produced in China,' 'silk,' 'muslin.'

Verse 34. ÁRYÁ *or* GÁTHÁ. (*See* Verse 2.)

— ⏑ ⏑ | ⏑ — ⏑ | — — || — ⏑ ⏑ | — — | ⏑ — ⏑ | — — | —
— — | ⏑ ⏑ ⏑ ⏑ | — — || ⏑ ⏑ — | — — | ⏑ | — — | ⏑

॥ अथ द्वितीयोऽङ्कः ॥

॥ ततः प्रविशति विषण्णो विदूषकः ॥

विदूषकः[1] ॥ निःश्वस्य ॥ भो दिष्टं । एतस्य मृगयाशीलस्य राज्ञो वयस्यभावेन निर्विण्णोऽस्मि । अयं मृगः । अयं वराहः । अयं शार्दूल इति

[1] The word *Vidúshaka* means 'a witty, merry, facetious person;' 'a good-natured jolly fellow.' In dramatic language it is the title given to the jocose companion and confidential friend of the *náyaka*, or hero of the piece. This character acts the same part towards the king or prince who is the hero, that her female companions and confidantes do towards the heroine of the play. He is his constant attendant, and, by a curious regulation, is to be a Bráhman, that is to say, of a caste higher than that of the king himself; and yet his business is to excite mirth by being ridiculous in person, age, and attire. Śankara says that he is to be grey-haired *(palitah)*, hump-backed *(kubjah)*, lame *(khanjuh)*, and with ugly features *(vikritánanah)*; that the chief part of all that he says is to be humorous and nonsensical; and that he is to be allowed access to the female apartments *(antah-pura-charah*; see Wilson's Dramatic System, page xliii). In fact, he is a species of buffoon. His attempts at wit, which are never very successful, and his allusions to the pleasures of the table, of which he is a confessed votary, are absurdly contrasted with the sententious solemnity of the despairing hero, crossed in the prosecution of his love-suit. The shrewdness of the heroine's confidantes never seems to fail them under the most trying circumstances; but the clumsy interference of the Vidúshaka in the intrigues of his friend, only serves to augment his difficulties, and occasions many an awkward dilemma. As he is the universal butt, and is allowed in return full liberty of speech, he fills a character which is very necessary for the enlivenment of the otherwise dull monotony of a Hindú drama. He is called by Śankara the *upanáyaka* of the piece, or the *náyakasya upanáyakah*, a kind of sub-hero, or assistant to the hero: *see* page 46, note 3. Káṭavema says, 'The Vidúshaka

मज्झंदिणे वि गिम्हविरलपादवच्छाआसु वणराईसु आहिण्डीअदि अड-

मध्याह्नेऽपि ग्रीष्मविरलपादपच्छायासु वनराजिषु आहिण्ड्यत अट-

वीदो अडविं । पत्तसङ्करकसाआइं कडुआइं गिरिणईजलाइं पीअन्ति ।

व्या अटवीं[1] । पत्रसङ्करकषायाणि कटूनि गिरिनदीजलानि पीयन्ते ।

अणिअदवेलं सुल्लमंसभूइट्ठो आहारो अहीअदि । तुरगाणुधावण-

अनियतवेलं शूल्यमांसभूयिष्ठ आहारोऽश्यते । तुरगानुधावन-

is the name for a ridiculous childish man *(mánavaka)*, who is always at the side of the hero *(náyaka-párśwa-parivarti)*. He is the companion of his sports and promoter of his amusement *(hásya-kári-narma-suhrid*, or, *narma-sachiva)*. In effecting the three objects of human life, viz., merit, wealth, and pleasure; the family priests assist the king in the first; the young prince *(yuva-rája)* and the army in the second; the Vidúshaka, the parasite *(pítamarda)*, and the pimp *(vita)*, in the third.' For an account of the Vita, *see* Wilson's Dramatic System of the Hindús, page xlvii.

[1] 'Oh (my evil) destiny! I am worn out by being the associate of this king, who is so addicted to the chase. 'Here's a deer,' 'There's a boar,' Yonder's a tiger:' (in the midst of) such (cries), even at mid-day, is it wandered about from forest to forest, in the paths of the woods, where the shade of the trees is scanty in the hot season.' *Vayasya* is properly, 'an associate or companion of about the same age *(vayas)*. *Iti*, 'so saying,' here, rather, 'so crying out.' *Vana-ráji* sometimes denotes 'a fine tree,' 'one that beautifies the woods:' [*see* Wilson's Dict.] Bopp, in his Glossary, observes that *ráji*, in composition, signifies 'region,' and that *vana-ráji* in this passage may be translated 'region of the woods.' The only other compound I can call to mind in which *ráji* occurs, is *níla-rájayah*, 'dark lines or rows (of clouds):' [verse 2 of the Ritu-sanhára.] As most of the synonyms for *ráji*, such as *paddhati*, *sarani*, *áli*, etc.—signify 'road,' 'path,' as well as 'line,' a similar sense may be given to *ráji*. *Áhindyate*, pres. pass. of *hind* or *hidi*, with prep. *á*, 'to wander about:' a very uncommon root: understand *asmábhih*, 'by us.' The Prákrit, and not the Sanskrit, is answerable for the collocation of words in this sentence.

[2] 'Bad-smelling [pungent] water of mountain-streams, astringent from the mixture of leaves, is drunk. At irregular hours, food, (consisting) chiefly

कण्डिदसन्धिणो रत्तिम्मि वि णिकामं सइदव्वं णत्थि । तदो महन्ते एव्व

कण्डितसन्धे रात्रावपि निकामं शयितव्यं नास्ति[1] । ततो महति एव

पच्चूसे दासीएपुत्तेहिं सउणिलुद्धएहिं वणग्गहणकोलाहलेण पडिबोधि-

प्रत्यूषे दास्याःपुत्रैः शकुनिलुब्धकैर् वनग्रहणकोलाहलेन प्रतिबोधि-

दोम्हि । एत्तएण दाणिं पि पीडा ण णिक्कमदि । तदो गण्डस्स उवरि

तोऽस्मि[2] । इयता इदानीमपि पीडा न निष्क्रामति । ततो गण्डस्य उपरि

पिडिआ संवुत्ता । हिओ किल अम्हेसु ओहीणेसु तत्तभवदो मिआणु-

पिटका संवृत्ता[3] । ह्यः किल अस्मासु अवहीनेषु तत्रभवतो मृगानु-

of meat roasted on spits, is eaten.' *Katu*, 'pungent,' 'ill-scented.' *Śúlya-mánsa*, 'roast meat,' 'meat cooked on a spit.' *Bhúyishṭha*; see page 3, note 1.

[1] 'Even in the night it cannot be slept peacefully (by me) having (my) joints strained by running along side of (his) horse.' Such is the reading of all the Devanágarí MSS. The Bengálí have *turaga-gaḍnam cha saddena*, 'by the noise of horses and elephants.' *Anu* is either 'after' or 'by the side of.' *Kaṇḍ* or *kaḍi*, 'to break, tear, separate,' is not so common as *khaṇḍ*; but the latter would be too strong a word in this passage. The genitive *mama*, 'of me,' must be supplied after *śayitavyam*. The instrum. case is more usual after the fut. pass. part., but not more correct.

[2] 'Then at the very earliest dawn, by the sons of slaves hunting the birds, I am awakened by the din of taking the forest.' *Mahati-pratyúshe*, lit., 'at great dawn.' Compare *mahá-rátra*, 'mid-night,' and the French "de grand matin.' *Dásyáh-putraih* stands for *dási-putraih*, and is to be regarded as one compound. Śankara quotes a note of Páṇini [vi. 3. 22.] to the effect that the genitive case in this compound is used *ákrośe* in abusing and reviling. So also in *vrishalyáh-putraih* for *vrishalí-putraih*. *Vana-grahaṇa* denotes 'surrounding and taking possession of a wood for the purpose of hunting the animals it contains [*mṛiga-grahaṇártham*: K.]' Those who do so are called, further on in this Act, *vana-gráhiṇah*, which Káṭavema explains by *vanávarodhakáh*, 'those who inclose a wood and obstruct the points of egress.'

[3] 'Even by all this my trouble does not come to an end; (for) afterwards upon the (old) boil, (another small) boil is produced.' *Iyatá* = *etávatá*, 'by this much,' 'by so much.' *Nishkrámati* = *śámyati*, 'ceases.' *Piṭaká* *visphoṭaka*, 'a pustule,' 'a small boil,' 'a pimple.' This was probably a pro-

वारेण आश्रमपदं प्रविष्टस्य तापसकन्यका शकुन्तला नाम मम अधन्यतया दर्शिता[1]। साम्प्रतं नगरगमनाय मनः कथमपि न करोति। अद्यापि तस्य ताम् एव चिन्तयतो ऽक्ष्णोः प्रभातम् आसीत्[2]। का गतिः। यावद् एनं कृताचारपरिकर्म्माणं प्रेक्षे ॥ इति परिक्रम्यावलोक्य च ॥ एष बाण-सनहस्ताभिर् यवनीभिर् वनपुष्पमालाधारिणीभिः परिवृत इत एव आगच्छति प्रियवयस्यः। भवतु। अङ्गभङ्गविकल इव भूत्वा स्थास्यामि[3]।

verbial phrase, as we have it also in Mudrárákshasa, page 120, line 14; *ayam aparo gaṇḍasya upari visphoṭah.*

[1] 'For indeed yesterday, while we were left behind, a hermit's daughter, named Śakuntalá, through my ill-luck was presented to the view of his highness, who had entered the grounds of the hermitage in pursuit of a deer.' *Asmásu avahíneshu* = *paśchát patiteshu*, 'dropped behind:' Ś.

[2] 'Even to-day (the light of) dawn (broke) upon the eyes (of him) thinking of that very (damsel);' that is, according to Chandra-śekhara, *jágrata eva rajaní nirgatá*, 'the night passed away whilst he was still awake.' Káṭavema remarks, 'By this it may be inferred that, with thinking of her, he had not closed his eyes all night.' *Akshṇoh*, i.e.. *driśor unmílatoh satoh*, 'on his eyes being (still) open.' The word *satoh* in the commentary indicates that *akhsnoh* is in the locative case dual.

[3] 'What is to be done? Meanwhile I will (be on the look out to) see him, when he has performed (his) usual toilet. Here is my dear friend coming in this very direction, surrounded by Yavana women, having bows in their hands, and wearing garlands of wild-flowers. Be it so; I will stand as if crippled by paralysis of my limbs.' *Ká gatih*, lit., 'what resource,' i.e., 'what remedy, what expedient can be devised?' This is a common phrase

यदि एवमपि नाम विश्रमं लभेय ॥ इति दण्डकाष्ठम्[1] अवलम्ब्य स्थितः ॥

॥ ततः प्रविशति यथानिर्दिष्टपरिवारो राजा ॥

राजा ।

कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनाश्वासि ।
अकृतार्थे ऽपि मनसिजे रतिम् उभयप्रार्थना कुरुते[2] ॥ ३५ ॥

in Prákrit; it occurs again in the 5th Act. *Kiddáchára-parikammam* [Sanskrit, *kritáchára-parikarmánam*]. This is the reading of one of the oldest MSS. [East-India House, 1060], and of Chandra-śekhara. Kátavema reads *pratikarmánam;* but *parikarma* and *pratikarma* have the same sense, viz., 'decoration after purification of the body,' 'rubbing it with perfumes after bathing.' Most of the Devanágarí MSS. have *parikkamam* for *parikramam,* 'circumambulation.' *Yavaní,* properly a Muhammadan woman, a native of *Yavana* or Arabia, but applied also to a native of Greece. Wilson, in his translation of the Vikramorvasí, where the same word occurs [Act 5, page 261], remarks that Tartarian or Bactrian women may be intended. However this may be, it is plain that the business of these attendants was to act as the bearers of the king's bow and arrows. At the end of Act 6. a Yavaní enters again; *śárnga-hastá,* 'carrying a horn-bow.' Chézy quotes the following gloss; *Yavaní yuddha-kále rájno 'stram dadáti,* 'The Yavaní in the time of war gives weapons to the king.' Kátavema says, *Yavaní śastra-dháriṇí,* 'The Yavaní is the weapon-bearer.' *Anga-bhanga,* properly 'palsy or paralysis of the limbs.' Kátavema observes that the Vidúshaka here acts the *Vishkambha,* which he defines as an *Adhama-praveśaka* or inferior introductory scene, coming between the acts *(ankayor-madhya-vartí),* and performed by inferior actors *(nícha-pátra-prayojitah).* Its object is to connect or bind together the story of the drama and the sub-divisions of the plot *(kathá-sanghaṭṭanártham),* by concisely alluding to what has happened in the intervals of the acts, or what is likely to happen at the end *(bhútánám bhávinám api sankshepena súchanát).*

[1] 'Leaning on a staff.' *Daṇḍa-káshṭha* = *yashṭi,* 'a stick, a staff of wood.'

[2] 'Granted my beloved is not easy to gain, still my heart encourages

Verse 35. Áryá *or* Gáthá. *(See* Verse 2.)

— — | ⏑ — ⏑ | ⏑ ⏑ — || ⏑ — ⏑ | — — | ⏑ — ⏑ | — — | ⏑
⏑ ⏑ — | — ⏑ ⏑ | ⏑ ⏑ — || ⏑ ⏑ ⏑ ⏑ | — — | ⏑ | — ⏑ ⏑ | —

॥ स्मितं कृत्वा ॥ एवम् आत्माभिप्रायसम्भावितेष्टजनचित्तवृत्तिः[1] प्रार्थयिता विडम्ब्यते। तद्यथा

स्निग्धं वीक्षितम् अन्यतो ऽपि नयने यत् प्रेरयन्त्या तया
यातं यच्च नितम्बयोर् गुरुतया मन्दं विलासादिव।
मा गा इत्यवरुद्धया यदपि सा सासूयम् उक्ता सखी
सर्वं तत् किल मत्परायणम् अहो कामी स्वतां पश्यति[2]॥ ३६ ॥

(itself) by observing her gestures (of love). 'Even though love has not accomplished its object the desire of both (of us) anticipates enjoyment.' *Kámam;* see note 3, page 54. *Na sulabhá,* i.e., from her relationship to the Rishi: K. *Tad-bháva-darśanáśwási;* such is the reading of all the Bengálí MSS,, and of Śankara. The Devanágarí read *tad-bháva-darśanáyási* where *áyási* properly means 'active,' 'kept in activity,' 'stimulated to exertion,' *i.e.*, exerting itself to obtain her. But it may be questioned whether *áśwási* be not preferable, especially as Kátavema, though he writes *áyási*, explains it by *santushyati,* 'is cheered,' and by *áśwásitam,* 'consoled.' *Bháva* = *śringára-cheshṭá,* 'the expression of amorous sentiments by gestures.' The gestures here referred to are described in the next verse, beginning *snigdham,* etc. *Darśana* is either 'seeing, looking at,' [*avalokana:* Ś.] or, 'exhibiting, showing.' [*sákshát-karaṇa,* K.] In the latter case, translate 'by her exhibition of amorous gestures.' *Ubhaya,* i.e., *náyaka-náyikayoh* or *strí-purushayoh. Prárthaná* = *abhilásha,* 'longing.'

[1] This is a long Bahuvríhi compound, agreeing with *prárthayitá*. Translate 'Thus the suitor [lover] who judges of the state of feeling of his beloved one by his own desires, is deluded.' *Evam,* i.e., *vakshyamana-prakáreṇa,* 'in the following manner, in the way about to be mentioned:' K. *Abhipráya* = *abhilásha. Sambhávita* = *kalpita,* 'imagined,' or *śankita,* 'suspected.' *Ishṭa-jana* = *manogata-vyakti,* 'the individual in one's thoughts.' *Prárthayitá* = *kámukah* or *yáchakah. Viḍambyate* = *apahásyate,* 'is mocked,' 'is made a fool of;' supply *kámena,* 'by love.' The direction *smitam kritwá,* implies that, whilst saying this, he is to smile at his own folly in supposing that she was as fond of him as he was of her, merely because her gestures were coquettish.

[2] 'Whereas by her, even though casting her eyes in another direction, a

Verse 36. Śárdúlavikríḍita (variety of Atidhriti). See Verses 14, 30.

विदूषकः ॥ तथा स्थित एव ॥ भो वयस्य । न मे हस्तौ प्रसरतः ।

विदूषकः ॥ तथा स्थित एव[1] ॥ भो वयस्य । न मे हस्तौ प्रसरतः ।

तद् वाचामात्रेण जाप्यसे ।

तद् वाचामात्रेण जाप्यसे[2] ।

राजा । कुतोऽयं गात्रोपघातः ।

tender glance was given [*lit.*, it was looked tenderly]; and whereas by the weight of (her) hips she moved [*lit.*, it was moved by her] slowly, as if from dalliance; and whereas by (her) detained in these (words) 'Do not go,' [*see* page 51, line 2], that friend was addressed with disdain; all that certainly had reference to me. Ah! (how) a lover discovers (what is) his own!'. *Vikshitam* is here the pass. past part., and *snigdham* an adverb: Ś. *Avaruddhayá*, or, according to same MSS., *uparuddhayá* = *krita-gamana-bádhayá* or *krita-gati-vyághátayá*. *Mat-paráyaṇam* = *mad-vishayakam*, 'relating to me.' *Aho* here denotes wonder. [*áscharye*: K.] *Swatám* = *átmiyatám* or *swakiyatám*, i.e., *mat-kritam sarvam idam*, 'All that was done on my account.' 'Although her gestures appeared to be unfavourable, yet it was easy to refer them to myself.' [*átma-vishayatwáropa iti mantavyam*: K.]

[1] 'Still in the same position,' *i.e.*, leaning on his stick, as if *anga-bhanga-vikala*, 'crippled by a paralysis of the limbs.' *See* page 63, line 2.

[2] 'My hands are not capable of extension [*lit.*, do not go forward], therefore by words merely are you wished victory [*lit.*, are you made to be victorious],' *i.e.*, 'I cannot greet you with the usual *anjali* or salutation made by joining the hands and applying them to the forehead; you must therefore be contented with the salutation *Jayatu!* or *Vijayí bhava!*' This is the reading of the oldest MSS. [East-India House, 1060; Bodleian, 233]. The Calcutta edition, without the support of any MS. in my possession, adds '*jayatu, jayatu bhaván*, 'Let your majesty be victorious.' This is sufficiently implied in *jápyase*, which I cannot agree in deriving from *jap*, 'to repeat or mutter,' but rather from the causal of *ji*, 'to conquer.' If referred to *jap* the meaning could only be 'you are caused to mutter,' which does not suit the context; whereas the sense of *jápyase*, as the 2nd per. sing. pres. pass. of the causal of *ji*, is quite suitable, and is, moreover, agreeable to the interpretation of Kátavema [*vijayí bhava*], and to that of the Calcutta edition [*jayárho 'si*]. Lassen considers *jápyase* to be the proper Sanskrit equivalent for the Prákrit

विदूषकः । कुदो किल सअं अच्छी आउलीकरिअ अस्सुकारणं पुच्छेसि ।

विदूषकः । कुतः किल स्वयम् अक्षिणी आकुलीकृत्य अश्रुकारणं पृच्छसि ।[1]

राजा । न खल्ववगच्छामि । भिन्नार्थम्[2] अभिधीयतां ।

विदूषकः । भो वअस्स । जं वेदसो खुज्जलीलं विडम्बेदि तं किं अत्तणो पहावेण णं णईवेअस्स ।

विदूषकः । भो वयस्य । यद् वेतसः कुब्जलीलां विडम्बयति तत् किम् आत्मनः प्रभावेण ननु नदीवेगस्य ।[3]

राजा । नदीवेगस् तत्र कारणं ।

विदूषकः । ममवि भवं ।

विदूषकः । ममापि भवान् ।

jaábíasi, although, with Chézy, he refers it to *jap* [Instit. Ling. Prák., p. 361]. Most of the Devanágarí MSS. read *jíábaissam* for *jívayishyámi*, 'I will cause to live,' 'I will wish life,' *i.e.*, I will salute you with *chiran jíva*, 'Long life to you!' Compare page 68, line 12.

[1] 'Why indeed, having yourself troubled (my) eyes, do you inquire the cause of (my) tears.' Thus explained by Śankara: *yathá ko'pi kasyachin netrayor angulyádikam praveśya prichchhati bhavataś chakshushor aśru katham áyáti tathá twam api*, 'You are like a person who, after thrusting a finger, etc., into the eyes of any one, asks, How does a tear come into your eyes?'. The Vidúshaka probably here quotes some proverb, and the king observes in the next line that he does not understand its application in the present case.

[2] *Bhinnártham* = *sphutártham*, 'clearly,' 'intelligibly:' Chandra-śekhara.

[3] 'When the reed imitates the character [gait] of the Kubja (plant), is that by its own power? (or) is it not (by the force) of the current of the river.' *Vetasa*, a large reed or cane [*calamus rotang*] which grows in Indian rivers. *Kubja* or *kubjaka*, properly 'hump-backed,' but also the name for a crooked aquatic plant [*trapa bi-spinosa*], called also *vári-kubja* and *jala-kubja*. Śankara says it is sometimes called *kuvalaya*, a name usually applied to a

राजा । कथमिव ।

विदूषकः । एव्वं राअकज्जाणि उज्झिअ एआरिसे अमाणुससंचारे

विदूषकः । एवं राजकार्याणि उज्झित्वा एतादृशे ऽमानुषसञ्चारे

आउलपदेसे वणचरवुत्तिणा तुए होदव्वं । जं सच्चं पच्चहं सावदा-

आकुलप्रदेशे वनचरवृत्तिना त्वया भवितव्यं । यत् सत्यं प्रत्यहं श्वापदा-

णुसरणेहिं संक्खोहिअसंधिबंधाणं मम गत्ताणं अणीसो म्हि संवुत्तो ।

नुसरणैः सङ्क्षोभितसन्धिबन्धानां मम गात्राणाम् अनीशो ऽस्मि संवृत्तः ।

ता पसादइस्सं विसज्जिदुं मं एक्काहं पि दाव विस्समिदुं ।

तत् प्रसादयिष्ये विसृष्टुं माम् एकाहमपि तावद् विश्रमितुं[1] ।

राजा ॥ स्वगतं ॥ अयं चैवम् आह । ममापि काश्यपसुताम् अनु-

स्मृत्य मृगयाविक्लवं[2] चेतः । कुतः ।

species of water-lily. He also mentions a reading *kunja*, 'an arbour,' instead of *kubja*. Possibly this is the reading to which the *kujja* of the Devanágarí MSS. is to be referred, as, according to Vararuchi (II. 33), *khujja* is the Prákrit equivalent for *kubja*. There is doubtless a double-entendre in the word, but the first allusion is to the Kubja plant. In order to apprehend the full force of the Vidúshaka's pleasantry in comparing himself to an upright reed, accidentally transformed into a crooked plant, it must be remembered that his natural form was that of a lame, hump-backed man [*see* page 59, note 1.]

[1] 'By you, having thus relinquished the affairs of your kingdom, it is to be lived as a forester [*lit.*, it is to be become with the manner of life of a forester], in a wild unfrequented region like this. Since (then) I truly am become no (longer) master of my own limbs, whose joints are shaken about by daily chases after wild beasts, therefore I will beg you as a favour to let me go just for one day to rest myself.' *Amánusha-sanchāre*, lit., 'untrodden by man:' Taylor MS. *Sandhi-bandha* or *sandhi-bandhana*, properly 'the ligament or tendon which binds the joints together.' *Pra-sad* in the causal átm., is 'to beg a favour [*prasáda*] from any one.'

[2] *Viklava*, according to Kátavema = *vihvala*, *parángmukha*, 'averse to,' 'turning from,' 'disinclined.' Some read *nirutsuka*, 'indifferent.'

न नमयितुम् अधिज्यम् अस्मि शक्तो
धनुर् इदम् आहितसायकं मृगेषु ।
सहवसतिम् उपेत्य यैः प्रियायाः
कृत इव मुग्धविलोकितोपदेशः[1] ॥ ३७ ॥

विदूषकः ॥ राज्ञो मुखं विलोक्य ॥ अत्रभवान् किमपि हृदये कृत्वा मन्त्रयते[2] । अरण्ये मया रुदितम् आसीत्[3] ।

राजा ॥ सस्मितं ॥ किम् अन्यत् । अनतिक्रमणीयं मे सुहृद्वाक्यमिति स्थितो ऽस्मि[4] ।

विदूषकः । चिरं जीव ॥ इति गन्तुम् इच्छति ॥

राजा । वयस्य । तिष्ठ । शृणु सावशेषं मे वचः ।

विदूषकः । आज्ञापयतु भवान् ।

[1] 'I am not able to bend this strung bow, having-the-arrow-fixed-on-it, against the deer, by whom, possessing (the privilege of) dwelling in the society of (my) beloved, instruction in beautiful glances is as it were given (to her).' *Adhijya*, see page 8, note 4. *Áhita-sáyaka* = *arpita-sáyaka*: Ś. *Upetya*, lit., 'having undergone,' [*prápya*, Ś.]; hence *upeta*, 'possessed of.'

[2] Compare the same expression, page 41, note 1.

[3] 'By me a cry has been made in the wilderness,' *i.e.*, I have spoken in vain, no one listens to me [*ko'pi na śrinoti*: Ch.]. This was a kind of proverbial phrase: Compare Mahábhárata, I., 3022: *Aham idam śúnye raumi, kim na śrinoshi me:* Also Amaruśataka, 76.

[4] 'What else (ought I to have in my mind?) The words of a friend ought not to be disregarded by me; So (thinking to myself) I stand here.' After '*kim anyat*' understand *hridaye kartavyam*; and after '*iti*,' *hriadye kritwá*.

Verse 37. Pushpitágrá, in which each whole line is alike. *See* Verse 32.

FIRST AND THIRD HALF-LINE. SECOND AND FOURTH HALF-LINE.

⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — ⏑ — ⏑ — — || ⏑ ⏑ ⏑ ⏑ — ⏑ ⏑ — ⏑ — ⏑ — —

राजा । विश्रान्तेन भवता ममाप्येकस्मिन् अनायासे कर्मणि सहायेन भवितव्यं ।

विदूषकः । किं मोदकखादिकायां[1] ।

राजा । यत्र वक्ष्यामि ।

विदूषकः । गृहीतः क्षणः[2]

राजा । कः को ऽत्र भोः ।

दौवारिकः ॥ प्रविश्य ॥ आज्ञापयतु भर्ता[3] ।

राजा । रैवतक । सेनापतिस् तावद् आहूयतां ।

दौवारिकः । तथा ॥ इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ॥

[1] 'Is it in eating sweetmeats (that you require my assistance)?' The Calcutta edition and my own Bombay Devanágarí MS. read *khanjiáe*, which might equally stand for the Sanskrit *khádikáyám*, but the above is the reading of the oldest MSS. *Khádikáyám* is given on the authority of Chandra-śekhara and the Bodleian MS. (233). According to Vártika, I. on Pánini, III., 3. 108., *khádiká* is an admissible form.

[2] *Lit.*, 'The opportunity is taken,' *i.e.*, 'Now is a good opportunity: now is the time: I am all attention: [*avadhánam kritam:* Ch.] I have nothing else to do but to listen.' Amara gives as one of the meanings of *kshana; nirvyápára-sthiti* or *vyápárántára-rahita-sthiti*, 'the state of having no other occupation,' *i.e.*, 'leisure, opportunity.' The above is the reading of the oldest MS. and of Kátavema. Śankara has *grihítah pranayah*, and the Devanágarí MSS. *sugrihíta ayam janah.*

[3] Śankara quotes an aphorism of Bharata, as follows: 'An universal monarch is to be addressed by his attendants with the title of *Bhatta* [*Bhartá*].' Boehtlingk compares Sáhitya-darpana, page 178. Kátavema remarks that the inferior attendants only ought to use this title; the others, *swámin* or *deva*.

एसो अणत्तवणुक्कण्ठो भट्टा इदो दिण्णदिट्ठी एव्व चिट्ठदि। उवसप्पदु
एष आज्ञापनोत्कण्ठो भर्त्ता इतो दत्तदृष्टिर् एव तिष्ठति[1]। उपसर्पतु
अज्जो।

आर्यः।

सेनापतिः॥ राजानम् अवलोक्य॥ दृष्टदोषापि स्वामिनि मृगया केवलं गुण एव संवृत्ता[2]। तथा हि देवः

अनवरतधनुर्ज्यास्फालनक्रूरपूर्वं
रविकिरणसहिष्णु क्लेशलेशैर् अभिन्नं।
अपचितमपि गात्रं व्यायतत्वाद् अलक्ष्यं
गिरिचर इव नागः प्राणसारं बिभर्त्ति[3] ॥ ३८ ॥

[1] 'There stands his Majesty eager to give (some) order, casting a look in this direction.' According to Káṭavema *utkaṇtha* = *udgríva*, 'having the neck erect with expectation.' It is here equivalent to *udyata*, 'ready,' 'in the act,' 'on the point.'

[2] 'Though observed to have evil effects, the chase has proved only an advantage in (the case of) our master.' *Dṛishṭa-doshá* may perhaps be translated 'regarded as a fault:' See the end of note 5, page 71. One MS. reads *adṛishṭa-doshápi*, 'certainly hunting shows no ill-effects in our master,' etc.

[3] 'For truly his Majesty, like a mountain-roving elephant, exhibits [bears, possesses] a body, whose fore-part is hardened by the incessant friction of the bow-string, patient of the rays of the sun, not affected [broken, weakened] by the slightest fatigue, though losing flesh [reduced in bulk] not (in a manner) to be observed, by reason of (increased) muscular development, (and) all life and energy.' *Asphálana* = *karshaṇa*, 'rubbing,' 'drawing:' The idea generally implied is that of moving or flapping backwards and forwards. *Púrva* = *púrva-bhága*. *Kleśa-leśair;* this reading is given on the authority of Śankara and the oldest East-India House MS. (No. 1060). Káṭavema passes it over. All the others read *sweda-leśair.* It may be suspected that *sweda* was accidentally written for *kheda*, the synonym for *kleśa*. *Vyáyatatwád* = *kṛita-vyáyámatwát* [Ch.], and *dṛiḍhatwát* [K.] It is the state

Verse 38. Málini or Mánini (variety of Ati-Śakkarí.) *See* Verses 10, 19, 20.

॥ उपेत्य ॥ जयतु स्वामी । गृहीतश्वापदम् अरण्यं । किमिति स्थीयते[1] ।

राजा । मन्दोत्साहः कृतो ऽस्मि मृगयापवादिना माठव्येन[2] ।

सेनापतिः ॥ जनान्तिकं ॥ सखे । स्थिरप्रतिबन्धो भव[3] । अहं तावत् स्वामिनश् चित्तवृत्तिम् अनुवर्तिष्ये ॥ प्रकाशं ॥ प्रलपत्वेष वैधेयः[4] । ननु प्रभुरेव निदर्शनं । पश्यतु देवः ।

मेदश्छेदकृशोदरं लघु भवत्युत्थानयोग्यं वपुः
सत्त्वानामपि लक्ष्यते विकृतिमच् चित्तं भयक्रोधयोः ।
उत्कर्षः स च धन्विनां यद् इषवः सिध्यन्ति लक्ष्ये चले
मिथ्यैव व्यसनं वदन्ति मृगयाम् ईदृग्विनोदः कुतः[5] ॥ ३९ ॥

produced by *vyáyáma*, 'athletic and manly exercise of the muscles of the body.' *Alakshya* = *na vibhávya*, 'imperceptible.' Compare in the beginning of Act 6, *kshíṇo 'pi nálakshyate*, and Act 7, *avatírṇo 'pi na lakshyate*: also Hitopadeśa, line 2631, *káyah lakshiyamáṇo na lakshyate*. *Práṇa-sáram*, 'whose whole essence or substance consists of life and spirit.' Compare *vajra-sára*, page 13, line 4. *Bibharti*, see page 23, note 1.

[1] 'The forest has its beasts of prey tracked, why then is it staid?' *i.e.*, Why do you delay?' The first clause follows the reading of the Devanágarí MSS.; the second is adopted from the oldest MS. (East-India House, 1060), supported by Káṭavema. *Kimiti*, Cf. Hitopadeśa, line 2618; Gíta Gov., ix., 7. *Gṛihíta* = *jnáta*, 'found out,' 'discovered.' The Bengálí MSS. insert *prachára-súchita*, 'indicated by their tracks,' after '*gṛihíta*.'

[2] *Máṭhavya* is the name of the Vidúshaka. In the Bengálí MSS., it is written *Mádhavya*.

[3] 'Be firm in your opposition,' 'Persevere in throwing obstacles in his way.'

[4] *Pralap* = *yadvá tadvá bhásh*, 'to talk nonsense,' 'to talk idly.' *Vaidheya* = *múrkha*, 'a fool,' 'blockhead.'

[5] 'The body (of the hunter) having the waist [belly, abdomen] attenuated by the removal of fat becomes light (and) fit for exertion; moreover the spirit of living creatures is observed (to be) affected with various emotions, through fear and anger; and that is the glory of the archers when the arrows fall true on the moving mark. Falsely indeed do they call hunting a vice;

* Verse 39. SÁRDÚLAVIKRÍḌITA (variety of ATIDHṚITI). *See* Verses 14, 30, 36.

विदूषकः ॥ सरोषं ॥ अवेहि रे उच्छाहहेदुअ । अत्तभवं पकिदिं
विदूषकः ॥ सरोषं ॥ अपेहि रे उत्साहहेतुक[1] । अत्रभवान् प्रकृतिम्
आपण्णो । तुमं दाव अडवीदो अडविं आहिण्डन्तो णरणासिआलो-
आपन्नः । त्वं तावद् अटव्या अटवीम् आहिण्डन् नरनासिकालो-
लुवस्स जिण्णरिच्छस्स कस्सवि मुहे पडिस्ससि ।
लुपस्य जीर्णर्क्षस्य कस्यापि मुखे पतिष्यसि[2] ।

राजा । भद्र सेनापते । आश्रमसन्निकृष्टस्थिताः स्मः । अतस् ते वचो नाभिनन्दामि । अद्य तावत्

where (is) there such a recreation as this?' *Medas*, 'adeps or fat,' or rather *sthaulya-janaka-dhátu*, 'a serous secretion causing fatness:' K. It performs the same functions to the flesh that the marrow does to the bones; its proper seat is in the belly [*udaram*]: hence the flesh is called *medas-krit*, 'the maker of adeps.' *Chheda* = *nása*, 'destruction,' 'removal,' 'reduction.' Cf. *Gharma-chheda*, 'the cessation of the heat:' Vikramorvaśí, Act 4. *Utthána-yogyam*; the Bengálí MSS. read *utsáha-yogyam*, but *utsáha* is merely a synonym for *utthána*, which is applied to any kind of manly exertion. Káṭavema says the word here refers especially to the act of mounting on horse-back. *Sattwánám*, i.e., *jantúnám sinhádínám*, 'animals such as lions, etc.' It probably refers both to the hunters and the hunted. *Vikritimat*, 'affected with *vikriti* or *vikára*, i.e., any emotion which causes a change from the *prakriti*, or natural and quiescent state of the mind [*parityakta-prakritikam*: K.]; See page 37, note 2. *Bhaya-krodayoh* [*satoh*] = *bhaye krodhe cha*. Śankara explains *utkarsha* by *pratishthá*, 'fame, honour.' *Vyasanam*: In Manu, VII., 47. 50., hunting is designated as one of the ten vices [*vyasanáni*] of kings, and is, moreover, included amongst the four most pernicious [*kashtatama*].

[1] *Utsáha-hetukah*, 'One who encourages or incites to exertion;' opposed to *utsáha-bhanga-karah*, 'One who damps another's zeal:' Hitopadeśa, line 1987.

[2] 'His Majesty has returned to his natural state [*i.e.*, is no longer eager after the excitement of hunting]; but thou, wandering from forest to forest, wilt probably fall into the jaws of some old bear, greedy after a human nose.' *Prakriti*, 'the natural, quiescent, state of the soul,' as opposed to *vikriti*; see above. *Áhindan*: see p. 60, l. 2: *Daśa-kumár.*: p. 151, l. 6. *Nara-násik*...: Káṭavema in explanation says, *bhallúká manushyáṇám násikám grihnanti*,

गाहन्तां महिषा निपानसलिलं शृङ्गैर् मुहुस् ताडितं
छायाबद्धकदम्बकं मृगकुलं रोमन्थम् अभ्यस्यतु ।
विस्रब्धं क्रियतां वराहततिभिर् मुस्ताक्षतिः पल्वले
विश्रामं लभताम् इदं च शिथिलज्याबन्धम् अस्मद्धनुः[1] ॥ ४० ॥

'bears seize the human nose.' The Bengálí read *śrigála-mriga-lolupasya,* 'eager after a jackal or deer.' *Richchhassa* is the Prákrit for *rikshasya,* in accordance with Vararuchi, III., 30.

[1] 'Let the buffaloes agitate-by-their-plunges the water of the tanks, repeatedly struck with their horns: let the herd of deer, forming groups under the shade, busy themselves in rumination; let the bruising of the Mustá grass be made in (undisturbed) confidence by the lines [herds] of boars in the pool; and let this my bow, having-the-fastening-of-its-string-loose, get repose.' *Gáhantám* = *lolayantu,* 'Let them agitate, stir:' K.: hence *lulápa* is one of the names for a buffalo. *Gáh* is properly, 'to plunge into,' or 'plunge about in.' *Nipána* = *áháva,* 'a reservoir near a well [*upakúpa*]: Amara. *Romantham* = *adhara-chalanam,* 'The moving of the lower lip:' K. and *bhuktasya punar ákrishya* or *udgírya charvanam,* 'The chewing of what has been eaten after drawing or vomiting it up again:' Ś. *and* Ch.: *i.e.,* 'chewing the cud.' *Abhyasyatu* = *paunahpunyena karotu,* 'Perform again and again:' Ch. *Tatibhir* = *yúthaih,* 'By herds.' The Bengálí read *varáha-patibhir,* 'By the chiefs of the boars.' There is no difficulty in *tatibhir;* many herds of animals form lines in moving from one place to another, or in grazing. *Mustá,* a sort of fragrant grass [*Cyperus rotundus*] of which swine are fond, and are hence called *mustáda.* *Kshati* = *vidáranam,* 'tearing, up-rooting:' K.: and *lunthanam,* 'rolling:' Ś. The grass would probably be bruised by their trampling and rolling on it, as well as by their eating it. *Śithila-jyá-bandha* = *avaropita-guna.* Śankara and Chandra-śekhara observe that the above verse furnishes an example of the figure called *Játi* or *Swabhá-vokti,* i.e., 'Description of living objects by circumstances or acts suited to their character.' They also animadvert on the somewhat unusual change of construction from the nominative to the instrumental in the third line, and its resumption in the fourth.

Verse 40. Śárdúlavikrídita (variety of Atidhriti). See Verses 14, 30, 36, 39.

सेनापतिः । यत् प्रभविष्णवे[1] रोचते ।

राजा । तेन हि निवर्तय पूर्वगतान् वनग्राहिणः[2] । यथा न मे सैनिकास् तपोवनम् उपरुन्धन्ति तथा निषेद्धव्याः । पश्य ।

शमप्रधानेषु तपोधनेषु
गूढं हि दाहात्मकम् अस्ति तेजः ।
स्पर्शानुकूला इव सूर्यकान्तास्
तद् अन्यतेजोभिभवाद् वमन्ति[3] ॥ ४१ ॥

सेनापतिः । यद् आज्ञापयति स्वामी ।

[1] *Prabhavishṇu*, 'The Mighty one.' This more nearly corresponds to our expression 'His Majesty' than the other common titles *swámin, bhartṛi*, etc.

[2] *Vana-gráhiṇah* = *vanávarodhakán*: see page 61, note 2.

[3] 'In ascetics with whom stoicism [a passionless state] is predominant (over all other qualities), there lies concealed a consuming energy [fire]. That (energy), like sun-crystals, (which are) grateful [cool] to the touch, they put forth, from (being acted upon by) the opposing-influence of other forces:' *i.e.*, The inhabitants of this hermitage, however passionless they may be, and however agreeable as associates when unprovoked, contain within themselves a latent energy, which, when roused by opposing influences, will be put forth to the destruction of those who molest them: as a crystal lens, however cool to the touch in its natural state, will emit a burning heat when acted upon by the rays of the sun. *Śama-pradháneshu*, 'to whom stoicism is everything;' who regard exemption from all passion and feeling as the *summum bonum*. *Súrya-kánta*, lit., 'beloved by the sun,' also called *súrya-maṇi*, 'the sun-gem,' and *díptopala*, 'shining stone,' was a stone resembling crystal. Wilson calls it a fabulous stone with fabulous properties, and mentions a fellow-stone called *chandra-kánta*, 'moon-beloved,' or *chandra-maṇi*, 'moon-gem.' It may be gathered from this passage that its properties resembled those of a glass lens, and it may be presumed that this instrument was not unknown to the Hindús at the time when this play was

Verse 41. Upajáti or Akhyánakí (variety of Trishṭubh), each half-line being either *Upendra-vajrá* or *Indra-vajrá*; the former only differing from the latter in the first syllable.

⏓ – ⏑ – – ⏑ ⏑ – ⏑ – – ||

विदूषकः । गच्छ भो दासीएपुत्त[1] । धंसिदो दे उच्छाहवुत्तन्तो ।
विदूषकः । गच्छ भो दास्याःपुत्र[1] । ध्वंसितस् ते उत्साहवृत्तान्तः[2] ।

॥ निष्क्रान्तः सेनापतिः ॥

राजा ॥ परिजनं विलोक्य ॥ अपनयन्तु भवत्यो[3] मृगयावेशं ।
रैवतक । त्वमपि स्वं नियोगम् अशून्यं कुरु[4] ।

परिजनः । जं देवो आणवेदि ॥ इति निष्क्रान्तः ॥
परिजनः । यद् देव आज्ञापयति ॥ इति निष्क्रान्तः ॥

विदूषकः । किदं भवदा दाणिं णिम्मच्छिअं । सम्पदं इमस्सिं पादव-
विदूषकः । कृतं भवता इदानीं निर्मक्षिकं[5] । साम्प्रतम् अस्मिन् पादप-

written. The following parallel sentiment is from Bhartri-Hari, II., 30: *Yad achetano'pi pádaih sprishtah prajwalati savitur atikántah, tat tejaswi purushah para-krita-nikritam katham sahate,* 'Since even the lifeless (stone) beloved of the sun, when touched by its rays, burns; how then can the man of spirit put up with an injury inflicted by another?' *Abhibhava = tiraskára,* 'insult:' K. The sun's rays, disturbing the natural state of the stone, are compared to the hunter's disturbing the hermitage and provoking its inhabitants. *Vamanti:* this is the reading of all the Devanágarí MSS. and of Kátavema. The Bengálí read *sparsánukúlá api súrya-kántás, te hyanya-tejobhibhavád dahanti,* 'Although the sun-crystals be grateful to the touch, yet, from the influence of other heat, they burn.'

[1] This is inserted on the authority of Kátavema, and one MS. [East-India House, 2696.] The Bengálí read, *bho utsáha-hetuka nishkrama.*

[2] 'Your arguments for exertion (in the chase) have fallen (to the ground)', *i.e.,* All that you have alleged in praise of hunting, with the view of rousing the king's ardour, has been in vain.

[3] Some read *bhavanto;* but the feminine *bhavatyo* (which is supported by Kátavema) seems more correct, as the female attendants, called Yavaní, are intended. *See* page 62, note 3, in middle.

[4] 'Fulfil your office (of a door-keeper),' i.e., *dwára-stho bhava,* 'Stand at the door:' Ch.

[5] '(The place) has now been made clear of flies by your Majesty,' *i.e.,* We are now left alone, and no one can interrupt us. *Nirmakshikam = nirjanam,*

छाआविरइदविदाणसणाहे सिलाअले उवविसदु भवं जाव
छायाविरचितवितानसनाथे शिलातले[1] उपविशतु भवान् यावद्
अहंपि सुहासीणो होमि ।
अहमपि सुखासीनो भवामि ।

राजा । गच्छाग्रतः ।

विदूषकः । एदु भवं ।
विदूषकः । एतु भवान् ।

॥ उभौ परिक्रम्योपविष्टौ ॥

राजा । माढव्य । अनवाप्तचक्षुःफलो ऽसि येन त्वया द्रष्टव्यानां परं न दृष्टं[2] ।

विदूषकः । णं भवं अग्गदो मे वट्टदि ।
विदूषकः । ननु भवान् अग्रतो मे वर्तते ।

राजा । सर्वः कान्तम् आत्मीयं पश्यति । अहं तु ताम् एवाश्रम-
ललामभूतां शकुन्तलाम् अधिकृत्य ब्रवीमि[3] ।

'free from people:' Ś. *and* Ch. According to Pánini, II., 1. 6, *nirmakshikam* is an Avyayíbháva compound; but it is here used adjectively. The Prákrit equivalent follows Vararuchi III., 30. The phrase occurs again in the beginning of the 6th Act. Has *makshikam* here at all the sense of the French *mouchard*, 'a spy,' which is derived from *mouche*, 'a fly?'

[1] 'On this stone-seat, furnished with a canopy,' etc. *See* page 26, note 1.

[2] *Lit.*, 'Thou hast not obtained the fruit of thy eyes, since the best of things worthy to be seen has not been seen by thee;' *i.e.*, Until you have seen Śakuntalá, you may consider your eyes as barren, and created in vain: when they have fallen upon this object, they may then be said to have yielded some fruit. So in the Vikramorvaśí, Act 1, the King, speaking of Urvaśí, says, *yasya netrayor abandhyayoh* [not barren] *pathi sthitá twam.* Cf. also Gíta-Gov. ix., 6: *Harim avalokaya sa-phalaya nayane,* 'look upon Hari (and) make thy eyes fruitful.'

[3] 'Every one regards his own as beautiful; but I speak in reference to that same Śakuntalá who is the ornament of the hermitage.' *Átmíyam* is given in one Bombay MS. [East-India House, 1858], and is supported by

विदूषकः ॥ स्वगतं ॥ भवतु । अस्य अवसरं न दास्यामि[1] ॥ प्रकाशं ॥ भो वयस्य । यदि सा तपस्विकन्यका अनभ्यर्थनीया तदा किं तया दृष्टया[2] ।

राजा ॥ सखे । न परिहार्ये वस्तुनि पौरवाणां मनः प्रवर्तते[3] ।
सुरयुवतिसम्भवं किल मुनेर् अपत्यं तदुज्झिताधिगतं ।
अर्कस्योपरि शिथिलं च्युतमिव नवमल्लिकाकुसुमं[4] ॥ ४२ ॥

Káṭavema. *Lalâma* = *alankára*. *Adhikṛitya*, see page 5, note 1. Cf. Málavik., page 49, line 11: *Mudrám adhikṛitya bravími:* also, Raghu-vanśa, xi. 62; Kumára-sam., iv. 38.

[1] 'I will not give him an opportunity (of speaking about her).' *Se* may stand for either *ásya* or *asyáh;* Káṭavema here interprets it by the former. *Avasaram* = *vág-avasaram*. I will not hold a conversation with him respecting Śakuntalá: Ś.

[2] 'If she be a hermit's daughter, she is not (fit) to be wooed (by you); what (good) then (will you get) by her seen?' This reading is adopted from the Bengálí MSS.

[3] 'The heart of the descendants of Puru does not engage in (the pursuit of) a forbidden object.' *See* page 30, note 2. The Bengálí MSS., and two of the Devanágarí [East-India House, 2696, and my own] insert the following curious verse before the above sentence: *Múrkha, Nirákṛita-nimeshábhir netra-panktibhir unmukhah Navám indu-kalám lokah kena bhávena paśyati,* 'O fool! with what idea do people look at a new digit of the moon, turning up their faces with a row of eyes free from winking.'

[4] '(Although the reputed) offspring of the sage, she is really sprung from a celestial nymph, (and was) found (by him when) deserted by her; like a severed flower of the Nava-malliká [*see* page 21, note 3] fallen on the Sun-

Verse 42. Áryá *or* Gáthá. (*See* Verse 2.)

⏑⏑⏑⏑ | ⏑ – ⏑ | – ⏑⏑ || ⏑ – ⏑ | – – | ⏑ – ⏑ | – ⏑⏑ | –
– – | – ⏑⏑ | ⏑⏑ – || ⏑⏑⏑⏑ | ⏑⏑ – | ⏑ | – ⏑⏑ | –

विदूषकः ॥ विहस्य ॥ जह कस्सवि पिण्डखज्जूरेहिं उव्वेजिदस्स
विदूषकः ॥ विहस्य ॥ यथा कस्यापि पिण्डखर्जूरैर् उद्वेजितस्य
तिन्तिडिआए अहिलासो भवे । तह अन्तेउरइत्थिआरअणपरि-
तिन्तिडिकायाम् अभिलाषो भवेत् । तथा अन्तःपुरस्त्रीरत्नपरि-
भाविणो भवदो इअं अब्भत्थणा ।
भाविनो भवत इयम् अभ्यर्थना ।[1]

राजा । न तावद् एनां पश्यसि । येनैवम् अवादीः ।

विदूषकः । तं क्खु रमणिज्जं । जं भवदोवि विम्हअं उप्पादेदि ।
विदूषकः । तत्खलु रमणीयं । यद् भवतोऽपि विस्मयम् उत्पादयति ।

plant' [swallow-wort, gigantic Asclepias, or Calotropis gigantea]. The Nava-malliká was a delicate and tender plant [*atikomala-pushpa-bheda*: Ch.] which, as a creeper, depended on some other tree for support; the *arka* was a large and vigorous one [*see* Sir W. Jones, vol. v., page 102]: hence the former is compared to Śakuntalá, the latter to the sage Kanwa. Śankara explains *arkopari* by *raver upari*, 'upon the sun;' but, according to Sir W. Jones, *ravi* may be a synonym for the swallow-wort; and Śankara himself hints that some interpret *arka* by *arka-pushpa*. Kátavema explains the first line of the verse, but dismisses the second as too clear for any remark. *Sura-yuvati*; see page 43, note 2. According to Kátavema, *kila* is used *vártáyám*, 'it is said,' 'it is reported;' but Śankara interprets it by *niśchitam*, 'certainly.' *Śithilam* = *vrintách chyutam*, 'fallen from the stalk:' Ch. The correspondence of the words in the first line with those in the second is noticeable; *sura-yuvati* with *nava-malliká*, *muni* with *arka*, *apatya* with *kusuma*, *ujjhita* with *śithila*, *adhigata* with *chyuta*.

[1] 'Just as to any one [*lit.*, of any one] having lost his relish for dates, there may be a great desire for the tamarind; so is this desire of your majesty (for Śakuntalá), slighting the jewels of women in (your own) haram.' *Pinda-kharjúra*, 'a kind of Kharjúra, or date-tree,' here probably used for the fruit, and therefore in the neuter. *Tintidiká* or *tintidí*, 'the tamarind-tree.' *Udvejita* = *vaimanasyam prápita*, 'brought to a change of mind or feeling.' *Itthiá*, *itthiká* and *itthí* are the regular Prákrit equivalents for *strí*. See Lassen's Inst. Prák., page 182, note.

राजा । वयस्य । किं बहुना ।

चित्रे निवेश्य परिकल्पितसत्त्वयोगा
रूपोच्चयेन मनसा विधिना कृता नु ।
स्त्रीरत्नसृष्टिर् अपरा प्रतिभाति सा मे
धातुर् विभुत्वम् अनुचिन्त्य वपुश्च तस्याः ॥ ४३ ॥

'Was she endowed with the properties of life by the Creator after delineating her [placing her] in a picture; or was she rather formed by the mind by a concentration [assemblage, selection] of lovely forms. She appears to me like a matchless [the last] creation of the loveliest of women [*or* like another creation of the goddess of beauty], when I recollect [recollecting] the omnipotence of the Creator, and her (graceful) person:' *i.e.*, When I call to mind the divine power of Brahmá, I cannot help regarding her as some faultless picture which he has painted and endowed with breath and life; when I reflect on her sylph-like figure, I am inclined to think she must have been formed in his mind by an ideal selection of the most beautiful forms. Or, it may simply mean,—Whatever was the method of her creation, whether she was formed by the hand, by first painting a beautiful figure and then breathing into it the principle of life; or by the mind, by collecting into one ideal model a combination of various exquisite forms; it is clear that when I reflect on the omnipotence of the Creator, and upon her loveliness, I must regard her as an unequalled beauty (or, as another creation of the goddess Lakshmí). *Strí-ratna* is explained by Śankara and Chandra-śekhara to mean Lakshmí; but it may be better to refer it to the *antepura-strí-ratna* mentioned before, as *apará* = *apúrvá*, 'matchless,' 'peerless,' 'without a fellow;' *na vidyate' pará*: K. *and* Ś. *Chitre* = *álekhye*. *Niveśya* = *vinyasya*, 'having placed, fixed, committed.' *Parikalpita* = *sampádita*, or *sampanna*, 'endowed with,' 'provided with:' K. *Yoga*, at the end of a compound, is used somewhat vaguely; *sattwa-yoga* may mean 'a combination of the various properties of being and life.' Káṭavema observes that, 'as an object is lovely, so is it capable of being represented in a picture,' and refers to the verse in the 6th Act, beginning *Yadyat sádhu na chitre syát*. This, he says, is tantamount to asserting that the figure of Śakuntalá was faultless. *Rupochchaya*

Verse 43. Vasantatilaká (a variety of Śakkarí). *See* Verses 8, 27, 31.

विदूषकः। जइ एव्वं। पच्चादेसो दाणिं रूववदीणं।
विदूषकः। यदि एवं। प्रत्यादेश[1] इदानीं रूपवतीनां।
राजा। इदं च मे मनसि वर्तते।

अनाघ्रातं पुष्पं किसलयम् अलूनं कररुहैर्
अनाविद्धं रत्नं मधु नवम् अनास्वादितरसं।
अखण्डं पुण्यानां फलमिव च तद् रूपम् अनघं
न जाने भोक्तारं कम् इह समुपस्थास्यति विधिः[2] ॥ ४४ ॥

= *chandrády-upamána-vastu-samuchchaya*, i.e., 'collecting together such models of beauty as the moon, etc., for the purpose of forming one ideal perfect form, by a selection from each: K. *Manasá kri*, or *kalp*, 'to form by means of the mind;' hence often simply, 'to imagine;' and hence, *mano-kalpitam*, 'an idea.' There may be an allusion here to the mind-born sons of Brahmá. *Vidhiná* = *vidhátrá*. Kátavema observes that, 'being dissatisfied with the thought contained in the first line, he asserts in the second that her limbs were too delicate to have been fashioned by the hand in a picture; they must, therefore, have been formed in the mind.' *Strí-ratna* = *strí-śreshtha*: Ch. *Játau játau yad utkrishtam taddhi ratnam prachakshate*, 'whatever is best of its kind that indeed they call *ratna*, 'a gem:' Ch. The connection of *anuchintya* with the dative case *me* is unusual, but not without precedent. The Bengálí MSS. read *chitte* for *chitre*.

[1] 'The supplanter.' The verb *praty-á-diś* = *nirákri*, i.e., 'to reject,' 'remove,' 'set aside,' and *pratyádeśa*, 'rejection,' is here used for 'the cause of rejection;' *i.e.*, anything which, by its superiority, supplants and brings into contempt what was before highly prized. *Tayá nija-saundarya-mahimná 'nya-rúpavatí-rúpam khanditam*: S. So also, in the beginning of the Vikramorvaśí, Urvaśí is called '*pratyádeśo rúpa-garvitáyáh śrí-gauryáh*.'

[2] 'This faultless form (is) like a flower not (yet) smelt, a tender-shoot unplucked [uncut, unhurt] by the nails, an unperforated jewel, fresh honey whose flavour (is yet) untasted, and the full [unalloyed] reward of meritorious deeds. I know not to what possessor [enjoyer] here [of this form] Destiny will resort;' *i.e.*, I know not whom Destiny intends to be the enjoyer of her beauty. *Alúnam*, i.e., *śákhávasthitam*, 'Still remaining on the branch.'

Verse 44. Śikhariṇí (variety of Atyashṭi) *See* Verses 9, 24.

विदूषकः । तेण हि लहुं परित्ताअदु णं भवं । मा कस्सवि
विदूषकः । तेन हि लघु परित्रायताम् एनां भवान् । मा कस्यापि
तवस्सिणो इङ्गुदीतेल्लचिक्कणसीसस्स हत्थे पडिस्सदि ।
तपस्विन इङ्गुदीतैलचिक्कणशीर्षस्य हस्ते पतिष्यति ।[1]

राजा । परवती खलु तत्रभवती । न च संनिहितोऽत्र गुरुजनः ।

विदूषकः । अध भवन्तं अन्तरेण कीदिसो से दिट्ठिराओ ।
विदूषकः । अथ भवन्तम् अन्तरेण कीदृशो ऽस्या दृष्टिरागः ।[2]

Anáviddham = *asamutkírṇam*, 'unperforated:' K. Cf. Raghu-vanśa, i., 4, where he speaks of *maṇau vajra-samutkírṇe sútrasya gatih*, 'the entrance of a thread into a gem perforated by the adamant.' The Bengálí MSS. read *anámuktam* = *aparihitam, ákarád ánita mátram*, 'not yet put on, only just drawn from the mine:' Ś. *Phalam puṇyánám*, i.e., 'the fruit of many virtuous acts in various former births come to its maturity' *(pariṇati-bhútam)*: Ś. *Akhaṇḍa* = *sampúrṇa*, 'unimpaired,' 'entire.' The consequences of good deeds performed in former births is sometimes mixed with evil; but, in this comparison, it is said to be unalloyed: hence the form of Śakuntalá is called *anagham*, 'faultless,' .e., *pratyaváya-hetu-rahitam*: K. *Iha*, i.e., *asmin rúpa-vishaye*, 'with reference to this form:' K. *Samupasthásyati* = *samprápsyati*, 'will attain,' 'arrive at.' This verse affords an example of the figure called 'Rúpaka,' i.e., A description of one object under the form of another, animate or inanimate, which it is poetically supposed to resemble. There are various modifications of this figure.

[1] 'Therefore let your highness quickly rescue her, lest she fall into the hands of some devout-rustic, whose head is greasy with the oil of Ingudí.' See page 18, note 1. *Má* = *yathá na*: K.

[2] 'Towards your honour what kind of feeling (was displayed) by her eyes?' *Atha* is used in asking a question: Ś. *Bhavantam antareṇa* = *bhavan-nimittam*: Ch. = *bhavan-madhye*: Ś. The same expression occurs in the third Act of the Vikramorvaśí, where the interpretation given is, *bhavantam uddiśya*, i.e., 'towards or with regard to you.' *Antareṇa* is similarly used in the Málavikágn. page 5, line 3. It governs an accusative case, by Páṇini II., 3, 4. *Drishṭi-rága* = *chakshuh-príti*, 'the love of the eyes:' K. The above is the reading of all the Devanágarí MSS., supported by K. and Ś.; but the Bengálí read *chitta-rága*.

राजा । निसर्गाद् एवाप्रगल्भस् तपस्विकन्याजनः । तथापि तु

अभिमुखे मयि संहृतम् ईक्षितं
हसितम् अन्यनिमित्तकृतोदयं ।
विनयवारितवृत्तिर् अतस् तया
न विवृतो मदनो न च संवृतः[1] ॥ ४५ ॥

विदूषकः । णं क्खु दिट्ठमेत्तस्स तुह अङ्कं आरोहदि ।

विदूषकः । ननु खलु दृष्टमात्रस्य तव अङ्कम् आरोहति[2] ।

राजा । मिथःप्रस्थाने पुनः शालीनतयापि ममाविष्कृतो भावस् तत्रभवत्या[3] । तथा हि

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे
तन्वी स्थिता कतिचिदेव पदानि गत्वा ।
आसीद् विवृत्तवदना च विमोचयन्ती
शाखासु वल्कलम् असक्तमपि द्रुमाणां[4] ॥ ४६ ॥

[1] 'When I stood facing her, her glance was withdrawn, a smile was (feigned to be) raised from some other cause (than love); hence love, whose course was checked by modesty, was not (fully) displayed by her, nor (yet) concealed.' *Anya-nimitta*, i.e., some other cause than love, which was the true one; [*abhilásha-vyatirikta* : K.] 'By this her love was concealed:' K. The Bengálí have *kathodayam*. *Vinaya-várita-vrittir* is to be taken with *madano* : K. Cf. page 50, note 4.

[2] 'Is it really (to be expected) that she will seat herself on the lap of you, barely seen?' i.e., Do you expect to gain her all at once, without some effort?

[3] 'Again, at our mutual departure, her feeling towards me was betrayed by her ladyship, although with modesty.' *Sakhíbhyám* before *mithah* is not supported by the commentators or by the best Devanágarí MSS.

[4] 'For, having proceeded only a few steps, (that) slim one stopped without

Verse 45. DRUTA-VILAMBITA (variety of JAGATÍ), containing twelve syllables to the half-line, each half-line being alike.

⏑ ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ — ||

Verse 46. VASANTATILAKÁ (variety of SAKKARÍ). See Verses 8, 27, 31, 43.

विदूषकः । तेण हि गहीदपाहेओ होहि । किदं तुए उववणं तवोवणं ति पेक्खामि ।

विदूषकः । तेन हि गृहीतपाथेयो भव । (कृतं त्वया उपवनं तपोवनमिति प्रेक्षे[1]) ।

राजा । सखे । तपस्विभिः कैश्चित् परिज्ञातो ऽस्मि । चिन्तय तावत् केनापदेशेन पुनर् आश्रमपदं गच्छामः ।

विदूषकः । को अवरो अवदेसो । णं भवं राआ ।

विदूषकः । को ऽपरो ऽपदेशः । ननु भवान् राजा ।

राजा । ततः किं ।

विदूषकः । णीवारच्छट्ठभाअं अम्हाणं उवहरन्तु त्ति ।

विदूषकः । नीवारषष्ठभागम्[2] अस्माकम् उपहरन्त्विति ।

राजा । मूर्ख । अन्यम् एव भागधेयम् एते तपस्विनो निर्वपन्ति यो

any (real) occasion, saying, '(My) foot is hurt by a blade of kuśa-grass' [p. 57, l. 2]; and remained with her face turned back (towards me), whilst (pretending to be employed in) releasing her bark-dress, although not (really) entangled in the branches of the shrubs.' *Darbhánkureṇa:* see page 57, note 2: page 18, note 1. *Iti*: see page 52, line 5. *Akáṇḍe* = *akasmát*: K.: = *animittam:* Ś: = *anavasaram:* Ch. One sense of *káṇḍa* is 'occasion,' 'opportunity.' *Vivṛitta-vadaná*, i.e., *mad-avalokanáya*, 'for a look at me:' Ś. This verse affords an example of the 'Samádhi alankára:' Ś.

[1] 'Therefore be provided with a stock of provender: I see that you have made the penance-grove a pleasure-grove [pleasure-garden].' *Gṛihíta-pátheya*, 'one who has provided himself with provender or the necessaries for a journey.' According to Káṭavema it is here equivalent to *sannaddho*, 'equipped,' 'prepared,' i.e., for rambling in the precincts of the hermitage in quest of Śakuntalá. The Vidúshaka is characteristically anxious about the provisions.

[2] According to Manu (vii., 131-133) a king might take a sixth part of liquids, flowers, roots, fruit, grass, etc.; but, even though dying with want, he was not to receive any tax from a Bráhman learned in the Vedas.

रत्नराशीनपि विहायाभिनन्द्यते[1] । पश्य ।

यद् उत्तिष्ठति वर्णेभ्यो नृपाणां क्षयि तत् फलं ।

तपःषड्भागम् अक्षय्यं ददत्यारण्यका हि नः[2] ॥ ४७ ॥

नेपथ्ये । हन्त सिद्धार्थौ[3] स्वः ।

राजा ॥ कर्णं दत्त्वा ॥ अये धीरप्रशान्तस्वरैस् तपस्विभिर् भवितव्यं[4]

दौवारिकः ॥ प्रविश्य ॥ जेदु जेदु भट्टा । एदे दुवे इसिकुमारआ

दौवारिकः ॥ प्रविश्य ॥ जयतु जयतु भर्ता । एतौ द्वौ ऋषिकुमारकौ

पडिहारभूमिं उवट्ठिदा ।

प्रतिहारभूमिम्[5] उपस्थितौ ।

[1] 'These hermits pay another (kind of) tribute, which, leaving behind heaps of jewels, is welcomed [rejoiced in]:' i.e., which is welcomed more than heaps of jewels. This is the reading of the oldest Bengálí MSS., and seems preferable to that of the Devanágarí *anyad bhágadheyam eteshám rakshane nipatati*, 'another tribute accrues (to me) for their protection.' According to Amara (II., VIII., 1. 27) *bhágadheya* in this sense is masculine. Śankara and some of the Bengálí have *puṇya* for *anya*.

[2] 'That tribute which arises to kings from the (four) classes is perishable; but hermits [inhabitants of the woods] offer us a sixth part of (the merit of their) penance, (which is) imperishable.' *Varṇebhyah*, 'the four classes of Bráhmans, Kshatriyas, Vaiśyas, and Śúdras:' K., Ś., and Ch. Hence it would appear that the Bráhmans were liable to some kind of tribute as well as the other classes, though it is clear from Manu that they were in most cases exempt. The Bengálí have *dhanam* for *phalam*. *Dadati;* the third conjugation rejects the nasal in the third person plural.

[3] 'We have accomplished our object,' i.e., in gaining an audience of the king: Ś. *Hanta*, an exclamation of pleasure: Ś.

[4] 'Oh! it is to be by the hermits, [it must surely be the hermits] by their deep (yet) calm voices,' i.e., to judge by their deep, yet suppressed, tone, the voices which I hear must be those of some of the hermits.

[5] Properly 'the ground near the gate of the palace' [*rája-dwára-pradeśa:* Ś.], but here simply the station of the porter [*dwáram:* Ch.]

Verse 47. Śloka *or* Anushṭubh. *See* Verses 5, 6, 11, ;

राजा। तेन ह्यविलम्बितं प्रवेशय तौ।

दौवारिकः। एसो पवेसेमि ॥ इति निक्कम्म ऋषिकुमाराभ्यां सह पविसिअ ॥ इदो इदो भवन्ता।

दौवारिकः। [1]एष प्रवेशयामि ॥ इति निष्क्रम्य ऋषिकुमाराभ्यां सह प्रविश्य ॥ इत इतो भवन्तौ।

॥ उभौ राजानं विलोकयतः ॥

प्रथमः। अहो दीप्तिमतोऽपि विश्वसनीयतास्य वपुषः। अथवा उपपन्नम् एतद् अस्मिन् ऋषिकल्पे[2] राजनि। कुतः।

> अध्याक्रान्ता वसतिर् अमुनाप्याश्रमे सर्वभोग्ये
> रक्षायोगाद् अयमपि तपः प्रत्यहं सञ्चिनोति।
> अस्यापि द्यां स्पृशति वशिनश् चारणद्वन्द्वगीतः
> पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः[3] ॥ ४८ ॥

[1] The present for the future is not uncommon. Compare page 12, line 1.

[2] 'Oh! the confidence (inspired by the sight) of his person, majestic though (it be)! But this is quite natural in this king (who) is very little inferior to a Rishi.' *Díptimat* = *tejaswin*, 'splendid,' hence 'majestic.' *Viśwasaníyata*, 'the state of being confided in.' *Upapanna*, 'fit,' 'proper,' 'agreeable to reason.' Cf. Vikramorvaśí, Act 2, *upapannam viśeshaṇam asya váyoh*. *Rishi-kalpa*, 'resembling a Rishi, but with a degree of inferiority;' such is the force of *kalpa* in composition. Dushyanta was a Rájarshi, and therefore one degree below a Rishi: See page 43, note 2, in the middle; and page 38, note 3. The Devanágarí reading is *rishibhyo nátibhinne rájani*, but the Bengálí is here preferable.

[3] 'Because, by him also (in the manner of a Rishi) a residence has been entered upon in (this) hermitage open to the enjoyment of every one: (and because) he also day by day accumulates the-merit-of-penance through the act of protecting (his subjects). Of him also having-his-passions-in-subjection, the (same) sacred title of Muni [or Rishi], but (with this difference

Verse 48. MANDÁKRÁNTÁ, variety of ATYASHṬI. *See* Verse 15, 33.

द्वितीयः । गौतम । अयं स बलभित्सखो[1] दुष्यन्तः ।
प्रथमः । अथ किं ।
द्वितीयः । तेन हि

नैतच् चित्रं यद् अयम् उदधिश्यामसीमां धरित्रीम्
एकः कृत्स्नां नगरपरिघप्रांशुबाहुर् भुनक्ति ।

that it is) preceded by Rája, [i.e., Rájarshi] repeatedly ascends to heaven, being chanted by pairs of (celestial) minstrels.' *Adhyákránta* = *swí-krita* 'appropriated,' 'taken possession of:' K. *Áśrame* = *dharmácharana-stháne* 'a place for the practice of religion:' K.: = *gárhasthye*, 'the order of a householder:' Ś. and Ch. It is difficult to see how this last sense can apply. *Rakshá-yogád*: See p. 79, line 2. *Cf.* Manu, vii., 144. 'The highest virtue of a king is the protection of his subjects.' *Chárana-dwandwa* = *gandharba-mithuna*, 'pair of Gandharbas, or celestial choristers.' These beings were the musicians or minstrels of Indra's heaven, just as the Apsaras were the dancers and actresses: and their business was to amuse the inhabitants of Swarga by singing the praises of gods, saints and heroes. *Chárana* is any bard or herald. According to Kátavema *kevalam* = *eva*, 'certainly.' This verse affords an example of the figure called 'Vyatireka,' *i.e.*, A description of the difference of two things compared in some respects to each other: Ś.

[1] 'The friend of Indra.' *Bala-bhit*, 'Indra' who crushes armies with his thunder-bolt. *Sakhi* at the end of a compound (like *rátri*, *akshi*, etc.) changes its final to *a*, and becomes a noun of the first class. Pán. V., 4, 87, 91, 98, 102. Indra is the chief of the Suras or secondary gods, being inferior to the gods of the Triad; and corresponds to the Jove or Jupiter Tonans of classical mythology. In his lordship over Swarga, or paradise, he might be supplanted by any one who could perform a hundred *Aświa-medhas* or horse-sacrifices: see p. 44, note 1. He and the other Suras were for ever engaged in hostilities with their half-brothers, the demons called Asuras or Daityas, the giants or Titans of Hindú mythology, who were the children of Kaśyapa by Diti, as the Suras were by Aditi: see p. 22, note 1. On such occasions the gods seem to have depended much upon the assistance they received from the heroes of the earth, such as Dushyanta, Purúravas, etc.

आशंसन्ते समितिषु सुराः सक्तवैरा हि दैत्यैर्
अस्याधिज्ये धनुषि विजयं पौरुहूते च वज्रे[1] ॥ ४९ ॥

उभौ ॥ उपगम्य ॥ विजयस्व[2] राजन् ।

राजा ॥ आसनाद् उत्थाय ॥ अभिवादये भवन्तौ ।

उभौ । स्वस्ति भवते ॥ इति फलान्युपहरतः ॥

राजा ॥ सप्रणामं परिगृह्य ॥ आज्ञाम् इच्छामि ।

उभौ । विदितो भवान् आश्रमसदाम् इहस्थः[3] । तेन भवन्तं प्रार्थयन्ते ।

[1] 'This is not wonderful, that he whose arm is as long as the bar of a city (gate), should alone govern the entire earth, having the ocean as its dark [green] boundary [i.e., as far as the very ocean]. The gods, rooted in their enmity with the demons, in their battles expect victory through [in] his strung bow and the thunderbolt of Indra.' *Parigha* = *argala*, 'the bar or bolt which fastens a gate.' In a city-gate it was both massive and long (*styána dírgha*: Ch.) and therefore an object of comparison highly significant of muscular strength. It should be borne in mind that length and vigour of arm were prime requisites in the ancient hero, whose fame depended on the ease with which he managed his bow. Hence the appositeness of such epithets as *mahá-báhu* and *práns̒u-báhu*, 'long-armed.' *Bhunakti* = *pálayati*: Ch. *Bhuj*, applied to a king in the sense of ruling and protecting the earth, is common. Cf. *kritsnám prithivím bhunkte.* Manu, vii., 148. Raghu., viii., 7; iii., 4. *Ás̒ansante* = *ichchhanti*, 'wish for,' 'hope for:' in this sense *á-s̒ans* is conjugated in the átm. *Samitishu suráh*, etc.: this is the Bengálí reading; the Devanágarí have *sura-yuvatayo baddha-vairá*, etc. *Daityair*, See the last note. *Adhijye*; see page 8, note 4. The loc. c. has sometimes the force of the instrumental. *Pauru-húta* = *Aindra*, 'belonging to Indra:' *Puru-húta*, 'much-worshipped' is one of Indra's thousand names. This verse is an example of the figure called 'Dípaka' or 'illustration:' S.: its use is to throw light, as it were, upon an idea by some apposite illustration.

[2] The root *ji*, 'to conquer,' with *vi* is rightly conjugated in the átm. according to Pánini, I., 3, 19, but this rule is not always observed.

[3] 'Your highness is known to the inhabitants of the hermitage (to be)

Verse 49. MANDÁKRÁNTÁ, (variety of ATYASHTI). *See* Verses 15, 33, 48.

राजा । किम् आज्ञापयन्ति ।

उभौ । तत्रभवतः कण्वस्य महर्षेर् असान्निध्याद् रक्षांसि[1] न इष्टिविघ्नम् उत्पादयन्ति । तत् कतिपयरात्रं[2] सारथिद्वितीयेन[2] भवता सनाथीक्रियताम्[2] आश्रम इति ।

राजा । अनुगृहीतो ऽस्मि ।

विदूषकः ॥ अपवार्य ॥ एसा दाणिं अनुऊला दे अब्भत्थणा ।

विदूषकः ॥ अपवार्य ॥ एषा इदानीम् अनुकूला ते ऽभ्यर्थना ।

राजा ॥ स्मितं कृत्वा ॥ रैवतक । मद्वचनाद् उच्यतां सारथिः । सबाणासनं रथम् उपस्थापयेति ।

दोवारिकः । जं देवो आणवेदि ॥ इति णिक्कन्तो ॥

दौवारिकः । यद् देव आज्ञापयति ॥ इति निष्क्रान्तः ॥

उभौ ॥ सहर्षं ॥

अनुकारिणि पूर्वेषां युक्तरूपम् इदं त्वयि ।
आपन्नाभयसत्रेषु दीक्षिताः खलु पौरवाः[3] ॥ ५० ॥

staying here.' *Ásrama-sad* = *ásrama-vásin*, 'a dweller in a hermitage,' 'a hermit:' so *náka-sad*, 'a dweller in paradise,' 'a god:' hence *sadana*, 'a house.' *Vidita* with a present signification, in construction with the gen. c., is noticeable. See Pánini, iii., 2, 188; ii., 3, 67. See also Raghu-vanśa, x., 40., *viditam tapyamánam tena me bhuvana-trayam*, 'the three worlds are known to me (as) being harassed by him.'

[1] The neuter *rakshas* has the same sense as *rákshasa:* see page 39, note 6.

[2] *Rátram:* see page 86, note 1. *Dwitíyena:* see page 12, note 1. *Sanáthí-kriyatám:* see page 26, note 1.

[3] 'This is a becoming trait in you, an emulator of (your) ancestors. Truly the descendants of Puru are ordained (for officiating) in the sacrifices of (giving) exemption from fear to the distressed;' i.e., Whilst we Bráhmans are consecrated to officiate in real sacrifices, the highest duty of kings is the protection of their afflicted subjects: See page 85, note 4. The above is the reading of

Verse 50. Śloka or Anushtubh. *See* Verse 5, 6, 11, 26.

राजा ॥ सप्रणामं ॥ गच्छतां पुरो भवन्तौ । अहमप्यनुपदम् आगत एव ।

उभौ । विजयस्व ॥ इति निष्क्रान्तौ ॥

राजा । माठव्य । अप्यस्ति[1] शकुन्तलादर्शने कुतूहलं ।

विदूषकः । प्रथमं सपरिवाहम् आसीत् । इदानीं राक्षसवृत्तान्तेन बिन्दुरपि नावशेषितः[2] ।

राजा । मा भैषीः । ननु मत्समीपे वर्तिष्यसे ।

विदूषकः । एष तव चक्ररक्षीभूतो ऽस्मि[3] ।

दौवारिकः ॥ प्रविश्य ॥ सज्जो रथो भर्तुर् विजयप्रस्थानम्

all the Devanágarí and some of the Bengálí MSS. The old Bengálí [Bodleian 234] has *satreṇa*, and some begin the verse with *upakáriṇí sarveshám*, 'the helper of all.' *Yukta-rúpam:* Cf. page 15, line 1. *Ápanná-bhaya-satreshu* = *ápad-gatánám bhaya-tráṇe*: Ś. *Dikshitáh* = *kṛita-pratishṭháh*, 'consecrated.'

[1] *Api* may be used *praśne* 'in asking a question': Cf. page 35, line 1.

[2] 'At first it was overflowing; (but) now, by the account of the Rákshasas, not even a drop is left:' this is the reading of the Devanágarí MSS., supported by K. *Pariváha* is either 'an inundation,' or 'a channel for carrying off an excess of water:' the Bengálí have *aparibádham*, 'unchecked.' *Vṛittántena* = *náma-grahaṇena*, 'by the mention.'

[3] 'I shall indeed then be protected [am protected] by thy discus': so reads the oldest MS., supported by Ś. and Ch.; the Devanágarí have *esa rakkhasádo rakkhidomhi*, 'I am protected from the Rákshasa.' The *chakra* is the discus or circular missile weapon of Vishṇu, and often employed by him against the demons, as he is their great enemy; whence his titles 'Daityári,' 'Asura-śatru': the attribution of this weapon to Dushyanta by the Vidúshaka is probably meant as a humourous compliment.

अवेक्खदि । एस उण णअरादो देवीणं आणत्तिहरओ करभओ
अपेक्षते । एष पुनर् नगराद् देवीनाम् आज्ञप्तिहरः करभक

आअदो ।
आगतः[1] ।

राजा ॥ सादरं ॥ किम् अम्बाभिः प्रेषितः ।

दोवारिअ । अहइं ।
दौवारिकः । अथ[2] किं ।

राजा । ननु प्रवेश्यतां ।

दोवारिओ । तह ॥ इति निक्कम्म करभकेण सह पविस्स ॥ एसो
दौवारिकः । तथा ॥ इति निष्क्रम्य करभकेण सह प्रविश्य ॥ एष

भट्टा । उवसप्प ।
भर्ता । उपसर्प ।

करभओ । जेदु जेदु भट्टा । देवी आणवेदि । आआमिणि
करभकः । जयतु जयतु भर्ता । देवी आज्ञापयति । आगामिनि

चउत्थदिअहे पुत्तपिण्डपालणो णाम उववासो भविस्सदि । तहिं दीहा-
चतुर्थदिवसे पुत्रपिण्डपालनो नाम उपवासो भविष्यति । तत्र दीर्घा-

उणा अवस्सं वअं संभावइदव्वा त्ति ।
युषा अवश्य वयं सम्भा[3]वयितव्या इति ।

[1] 'The equipped chariot awaits your Majesty's advance to victory; but here is Karabhaka just arrived from the city, bearing a message from the Queen-mother.' *Devînâm* is here in the respectful plural; so *ambâbhih* two lines below: this latter word is peculiar to dramatic language.

[2] *Atha kim* (= *vâḍham*, 'yes') is used *angîkṛitau*: See page 45, note 2.

[3] 'On the fourth day, (which is now) coming, [i.e., on the fourth day after to-day] the ceremony [fast] named 'Putra-pinda-pâlana' [i.e., cherishing of the body of a son] will take place: thereat [on that occasion] certainly we ought to be honoured-with-a-visit by the long-lived-one [by your Majesty, long may you live!]' Most of the Bengálí MSS. read *putra-pinda-pâraṇa;*

राजा । इतस् तपस्विकार्यं । इतो गुरुजनाज्ञा । द्वयम् अप्यनतिक्रमणीयं । किमत्र प्रतिविधेयं ।[1]

विदूषकः । त्रिशङ्कुर् इव अन्तरा तिष्ठ ।[2]

राजा । सत्यम् आकुलीभूतो ऽस्मि ।

but Ch. substitutes *pálana,* and interprets the phrase by *pura-deha-pushṭi-prada:* Ś. gives the same interpretation, but reads *paryupásana* for *pálana:* '*Piṇḍa, deha-mátre iti Medini,*' 'According to Medinī *piṇḍa* has the sense of body': Ś. and Ch.: and this sense is given by Wilson. *Putra* refers to the king in his relation to the queen-mother. The Devanágarí reading of this passage [*pravṛitta-páraṇa upavása,* 'a fast which has come to an end.'] is not very satisfactory. *Upavása* = *vrata,* 'a religious ceremonial accompanied with fasting, but not necessarily a fast': K. and Ch. observe that one name for this ceremonial was *putra-rája,* and that it consisted in offering various presents to the young king of sweetmeats, clothes, etc., just as might be done in the present day on the occasion of a birth-day. *Dírgháyushá:* See page 8, note 2. *Vayam* is used by the same rule that the plural *devínám* is employed above. *Sambhávayitavyá:* See page 25, note 1, at end.

[1] 'In this direction the business of the hermits, in the other the command of a venerable hermit (calls me). Both are not to be neglected. How, in such a case, can an arrangement be effected?' *Dwayam api,* 'both the one and the other:' *api* is often affixed to *dwau* in this sense: See Amara., II., 1, 5; Málavik., page 16, line 22: In Hitop., line 2048, *dwayam* without *api* has the sense of 'both.'

[2] 'Stand in the middle, like Triśanku.' The story of this monarch is told at length in the Rámáyaṇa, I., LVII. to LX. [see also page 42, note 1, of this book]. He is there described as a just and pious prince of the solar race, who aspired to celebrate a great sacrifice, hoping thereby to ascend to heaven in his mortal body. He first requested the sage Vaśishṭha to officiate for him; but, being refused, he then applied to the sage's hundred sons, by whom he was cursed and degraded to the condition of a Cháṇḍála. In this pitiable state he had recourse to Viśwámitra, who undertook to conduct the sacrifice, and invited all the gods to be present; they, however, refused to

कृत्ययोर् भिन्नदेशत्वाद् द्वैधीभवति मे मनः ।
पुरः प्रतिहतं शैलैः स्रोतः स्रोतोवहं यथा[1] ॥ ५१ ॥

॥ विचिन्त्य ॥ सखे । त्वम् अम्बया पुत्र इति प्रतिगृहीतः । अतो भवान् इतः प्रतिनिवृत्य मां तपस्विकार्यव्यग्रमानसम् आवेद्य तत्रभवतीनां पुत्रकृत्यम् अनुष्ठातुम् अर्हति[2] ।

attend. Upon this the enraged Viśwámitra, by his own power, transported Triśanku to the skies, whither he had no sooner arrived than he was hurled down again, head-foremost, by Indra and the gods; but, being arrested in his downward course by Viśwámitra, remained suspended *between heaven and earth*, forming a constellation in the southern hemisphere. The story is differently told in some of the Puráṇas [Wilson's translation of the Vishnu-P., page 371, note.] They and the Hari-vanśa describe Triśanku as a wicked prince, guilty of three heinous sins [*śanku*]. Śankara adopts this view of his character, and calls him *Krita-bahutara-malina-karmá rájá*. *Antará* = *tapovana-swa-nagarayor madhye*, 'between the hermitage and the city.' The facetious allusion to Triśanku is quite characteristic of the Vidúshaka and affords an example of the 'Vyáhára alankára:' Ś. and Ch.

[1] 'Verily I am embarrassed. From the difference of the places of the two duties [i.e., on account of the distance between the place where the two duties have to be performed] my mind is divided in two, as the stream of a river driven back [made to recoil] by rocks (lying) before it.' *Purah* = *agre*, 'in front,' 'ahead.' *Pratihatam śaile*, 'which has struck on a rock,' is the reading of the Bengálí MS. [Bodleian, 233] and of all the Devanágarí: the other Bengálí and Śankara read *śailaih*, which I think preferable: Compare the sentiment at page 58. *Srotovaham* = *nadí-sambandhi*, 'belonging to a *srotovahá* or river,' [K., Ś., and Ch.] and is therefore an adjective agreeing with *srotah*: the Devanágarí read *srotovaho*, genitive case of a substantive, *srotovah*: Wilson gives only *srotovahá*, but has the adjective. The above furnishes an example of the 'Yathopamá alankára,' or comparison by the use of the conjunction *yathá*.

[2] 'You have been received by the Queen-mother as a son; therefore let

Verse 51. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51.

विदूषकः । णं क्खु मं रक्खोभीरुअं गणेसि ।

विदूषकः । ननु खलु मां रक्षोभीरुकं गणयसि ।

राजा ॥ सस्मितं ॥ भो महाब्राह्मण कथमेतद् भवति सम्भाव्यते[1] ।

विदूषकः । जह राआणुएण गन्तव्वं तह गमिस्सं ।

विदूषकः । यथा राजानुजेन गन्तव्यं तथा गमिष्यामि[2] ।

राजा । ननु तपोवनोपरोधः परिहरणीय इति सर्वान् अनुयात्रिकांस् त्वयैव सह प्रस्थापयामि ।

विदूषकः ॥ सगव्वं ॥ तेण हि जुवराओम्हि दाणिं संवुत्तो ।

विदूषकः ॥ सगर्व्वं ॥ तेन हि युवराजो[3]ऽस्मि इदानीं संवृत्तः ।

राजा ॥ आत्मगतं ॥ चपलोऽयं वटुः[4] । कदाचिद् अस्मत्प्रार्थनाम्[5] अन्तःपुरेभ्यः कथयेत् । भवतु । एनम् एवं वक्ष्ये ॥ विदूषकं हस्ते गृहीत्वा प्रकाशं ॥ वयस्य । ऋषिगौरवाद्[6] आश्रमं गच्छामि । न खलु सत्यम् एव तापसकन्यकायां शकुन्तलायां ममाभिलाषः । पश्य ।

your honour, having returned from hence and having announced that my mind is intent on [zealous for] the business of the hermits, have the goodness to discharge the office of a son towards her Majesty.' *Putra iti pratigrihitah,* i.e., *twam poshita-putro bhavasi,* 'You are an adopted son:' Ś.: Some have *putratwam* for *putra-krityam.*

[1] 'How is this possible in your honour?' *Bhavati,* locative case of *bhavat. Sambhávyate* may mean, 'is fitting,' 'is consistent.'

[2] 'I will go, as it should be gone by the younger brother of a king.'

[3] *Yuva-rájá;* 'the young prince,' who was the heir-apparent and generally associated with the reigning monarch in the throne.

[4] *Vatu,* 'a youth,' 'a lad:' here it is equivalent to 'fellow,' 'chap.'

[5] *Prárthaná* = *abhiláshitam,* 'desire,' 'pursuit:' i.e., *Śakuntalá-vishayánusandhána-rúpa-kathám,* 'the story of my pursuit of Śakuntalá:' Ś.

[6] 'On account of my veneration for the Rishis,' *lit.,* 'from the venerableness of the Rishis.'

क्व वयं क्व परोक्षमन्मथो मृगशावैः समम् एधितो जनः ।
परिहासविजल्पितं सखे परमार्थेन न गृह्यतां वचः[1] ॥ ५२ ॥

विदूषकः । अथ किं ।

॥ इति निष्क्रान्ताः सर्वे ॥

॥ द्वितीयो ऽङ्कः ॥

[1] 'Where are we, (and) where a person brought up with fawns out of sight of love? O friend! let not a speech uttered in jest be taken in earnest.' '*Kwa-dwayam atyantásambhávanáyám,*' 'The two *kwas* are expressive of excessive incompatibility: Ś. See page 13, note 1. '*Nágarikáranya-janayoh sambandho nopapadyate iti bhávah,*' 'The meaning is that a connection between a town-bred person and a forester is not possible:' K. *Paroksha-manmatha* = *apratyaksha-manmatha* or *ajnáta-manmatha* or *agochara-káma,* 'one who has had no perception or experience of love,' 'one who is out of the reach of its influence.' *Parihása-vijalpitam* = *hásya-bháshitam*: K. = *kautuka-bháshitam*: Ś.: the Bengálí MSS. read *vikalpita,* 'invented:' Cf. *parihása-vijalpa* in the 6th act. *Paramárthena* = *tattwena.*

Verse 52. VAITÁLÍYA, containing twenty-one syllables to the line, each line being alike, the first and third half-lines ending at the tenth syllable.

⏑ ⏑ — ⏑ ⏑ — ⏑ — ⏑ — || ⏑ ⏑ — — ⏑ ⏑ — ⏑ — ⏑ —

॥ ततः प्रविशति कुशान् आदाय[1] यजमानशिष्यः ॥

शिष्यः । अहो महाप्रभावो राजा दुष्यन्तः । येन प्रविष्टमात्र एवाश्रमं तत्रभवति[2] निरुपप्लवानि नः कर्माणि संवृत्तानि ।

का कथा बाणसन्धाने ज्याशब्देनैव दूरतः ।
हुङ्कारेणेव धनुषः स हि विघ्नान्[3] अपोहति ॥ ५३ ॥

[1] 'The pupil of the sacrificing-(bráhmaṇ) bearing kuśa-grass.' *Yajamána* is for *yajvan*, 'a sacrificer:' See Raghu-v., xviii., 11 : In Telugu it has acquired the sense of 'master:' Compare *tatah pravisato Bharata-sishyau*: Vikram., Act 3. Dr. B. reads *yajamánah sishyah* on the authority of only one MS. The translation must then be 'a pupil occupied about a sacrifice.' The pupil, or religious student, certainly, did not officiate himself. *Śishya*, in fact, denotes a Brahmachárí, or young bráhmaṇ in that state of pupilage through which every bráhmaṇ had to pass, living in the house of some superior bráhmaṇ, who was his preceptor; and who, in return for instruction given, required his assistance in various menial offices, in collecting the materials for sacrifice, and in asking alms. 'Let the student carry water-pots, flowers, cow-dung, fresh earth and *kuśa-grass*, as much as may be useful to his preceptor; let him bring wood for the oblation to fire; let him go begging through the whole district,' etc. Manu, ii., 176 *et seq.* *Kuśán*: see page 18, note 1.

[2] 'Since on his highness having merely entered the hermitage, our rites have become free from molestation.' So read the oldest MSS. supported by K. The others *pravishṭa evásramam tatrabhavati*, etc. The student need hardly be reminded that *pravishṭa-mátre*, etc. is in the loc. case absolute.

[3] 'What mention of fitting the arrow (to the bow)? for by the mere sound of the bow-string from afar, as if by the roar of the bow, he dispels the obstacles.' *Ká kathá*, 'what account?' *i.e.*, What necessity for fitting the arrow? the expulsion of the demons who impede our rites is effected by the mere twanging of the bow, without the use of the arrow, (*sara-sandhánam*

Verse 53. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51.

यावद् इमान् वेदिसंस्तरणार्थं[1] दर्भान् ऋत्विग्भ्य[2] उपहरामि ॥ परिक्रम्यावलोक्य च । आकाशे[3] ॥ प्रियंवदे । कस्येदम् उशीरानुलेपनं मृणालवन्ति च नलिनीपत्राणि नीयन्ते[4] ॥ श्रुतिम् अभिनीय ॥ किं ब्रवीषि । आतप-

antarena: Ś.) in the same manner as a threatening roar often suffices to scare those who hear it. Cf. *Pratiśabdo hi harer hinasti nágán.* Vikram. Act I. *Hunkára* is the roar of any fierce animal. The figure by which the sound of the bow is thus designated is called Utpreksha, or hyperbolical comparison: Ś. and Ch. So Bhaṭṭi (x., 44) in giving an example of this figure, describes a mountain as stretching out its huge *body* between heaven and earth to protect the land from the inroads of the sea.

[1] 'For strewing on the altar,' or on the ground near it: see note 1, p. 18.

[2] *Ritwij*, 'a priest,' but especially 'an officiating priest,' 'a sacrificer,' derived from *ritu*, 'a season,' and *yaj*, 'to sacrifice;' 'one who sacrifices at the prescribed time.' *Anritwig yajnam na gachchhet* 'one ought not to go to (perform) a sacrifice unattended by an officiating bráhman.' Manu, iv., 57; ii., 143.

[3] 'In the air,' *i.e.* speaking in the air. This is an example of *ákáśa-bháshitam* or *ákáśa-vákyam*, which is defined by Śankara to be *dúra-stha-bháshanam*, 'speech at a distance,' or *aśaríram nivedanam*, 'bodiless statement;' and by Káṭavema as *apravishṭaih saha álápah*, 'conversation with (characters) not on the stage.' It is, in fact, a speech addressed to some person outside or off the stage, the actor at the same time fixing his eyes in the air, or on some object only visible to himself. Hence in Káṭavema *ákáśe* is followed by the words *laksham* or *lakshyam baddhwá*, 'fixing his gaze.' Cf. *Ákáśa-baddha-lakshah.* Vikram. Act 4, and Mudrá-ráksh., p. 6, l. 19; p. 31, l. 3. The answer which is supposed to be given is also *ákáśa-bháshitam*, and is not heard by the audience. The actor on the stage pretending to listen (*śrutim abhinîya*) repeats the imaginary reply, always introducing it with the words, *kim bravishi*: Sáhit.-darp., p. 177, at end.

[4] 'For whom are brought this *uśíra*-ointment and lotus-leaves, with fibres attached?' *Uśíra* = *viraṇa-kanda*, the root of *viraṇa*, a fragrant grass [Andropogon muricatum] with which a cooling ointment was made. *Nalini* is used for lotus as well as *nalina*, but rather denotes the entire plant: See page 24, note 4. *Mrinála* = *visa*, 'the fibres of the stalk of the lotus.'

लङ्घनाद् बलवद् अस्वस्था शकुन्तला[1] । तस्याः शरीरनिर्वापणायेति । प्रियंवदे यत्नाद् उपचर्य्यतां । सा हि तत्रभवतः कुलपतेर् उच्छ्वसितं । अहमपि तावद् वैतानिकं शान्त्युदकम् अस्यै गौतमीहस्ते विसर्जयिष्यामि[2] ॥ इति निष्क्रान्तः ॥

॥ विष्कम्भः[3] ॥

[1] 'Śakuntalá is excessively indisposed, from injury inflicted by the heat [from a stroke of the sun]; is it for the cooling of her body that you say (they are brought)?' *Langhanát* = *ághátat*: K.: = *abhibhavát*: Ś.: = *paribhavát*: Ch. The root *langh*, the first sense of which is 'to leap over,' often signifies 'to inflict some injury, hurt, or insult.' *Nir-vap*, 'to extinguish a fire,' 'to put out a light.' *Nirvápaṇa*, 'a refrigerant remedy:' Wilson.

[2] 'Let her be nursed with care; for she is the (very) breath of his reverence (Kaṇwa), the head of (our) society. I also will just deliver into the hands of Gautamí for her the soothing water consecrated in the sacrifice.' *Upachar*, 'to wait upon a sick person,' 'administer remedies,' etc. *Uchchhwasitam* = *práṇáh*, 'breath:' = *jívanam*, 'life,' i.e., as precious as his own life: Compare Lam. iv., 20, 'The breath of our nostrils, the anointed of the Lord, was taken,' etc.; also Kumára-s., vii., 4. *Vaitánika* = *vitánakhya-yága-sambandhi*, 'belonging to the sacrifice called *vitána*,' 'sacred,' 'holy.' *Vitána* is also 'the sacrificial hearth on which the sacred fire was kept.' The *śántyudakam* may have been a kind of holy water, like the 'eau bénite' of the Roman Catholics. *Gautamí*, the name of the sister of Kaṇwa: K.

[3] The Vishkambha or Vishkambhaka, according to the Sáhitya-darpaṇa (p. 146), and Káṭavema's commentary on the opening speech of the 2nd. Act of this play, is an introductory monologue or dialogue, so called from its concisely compressing [root *skambh* with *vi*] into a short space an account of those subordinate parts of the plot, which are not enacted before the audience, but are to be taken for granted as having happened before the Act, or as about to happen after it; and a knowledge of which is essential to the comprehending of the action of the remainder of the play: [*Vritta-vartishyamáṇánám kathánśánám nidarśakah, sankshiptárthastu vishkambhah*: See also page 62, note 3 at end.] In the case of a monologue, it may be suspected that these terms may be identified with the speaker, but when more than one actor is concerned, the direction at the end [*nishkrántau, vishkambhakah*] would seem

॥ तृतीयो ऽङ्कः ॥

॥ ततः प्रविशति मदनावस्थो राजा ॥

राजा ॥ सचिन्तं निःश्वस्य ॥

to indicate that the term belongs to the dialogue itself, and not to the speaker of it. The Vishkambha may occur at the beginning of any of the Acts, even of the 1st. immediately after the Prastávaná [*ádáv ankasya darśitah*]. It may be spoken by two out of the three sets of characters into which the dramatis-personæ of an Indian play are divided, viz., the inferior [*nícha*] who speak Prákrit *anudáttoktyá* 'in the low tone'; and the middling [*madhya, madhyama*] who speak Sanskrit *udáttoktyá* 'in the high tone'; but not by the chief [*pradhána*], such as the hero, etc. Again, it may be spoken by one character in the form of a soliloquy, or by two in the form of a dialogue; and either by characters of the middle class only, when it is called Śuddha, i.e., pure; or by those of the middle and lower combined, when it is called Miśra or Sankírna, i.e., mixed: [*Madhyena madhyamábhyám vá pátrábhyám samprayojitah śuddhah syát tu sankírno nícha-madhyama-kalpitah*]. Sometimes the characters are exclusively those of the inferior class, who speak Prákrit; sometimes more than two appear on the stage at once, in which cases it is properly called Praveśaka. It must, however, be borne in mind that the terms Praveśaka and Vishkambhaka are regarded as identical by the MSS. and Commentators [*Vishkambha eva suvyaktaih praveśaka iti smritah*: K. *praveśaka eva vishkambhakah*: Ś.]; although the Sáhitya-darpana restricts the former title to the cases above specified, and limits it still further by applying it to an interlude only [*Praveśako anudáttoktyá nícha-pátra-prayojitah, anka-dwayántar vijneyah śesham vishkambhake yathá*]. There can be little doubt, too, that the term Praveśaka, like Vishkambhaka, may be sometimes applied to the speaker in the case of a monologue. From the circumstance that the opening speech in the 2nd. Act of this play is called a Praveśaka by K. (unsupported, however, by the MSS.), we may infer that the speaker was not obliged to leave the stage at the end of the scene. It is possible, however, that he might have withdrawn and re-entered, as in the 5th. Act of the Vikramorvaśí, where the opening soliloquy is styled Praveśaka both in the MSS. and in the Calcutta edition. Doubtless, this title may with as much reason be applied to the Vidúshaka's soliloquy in the one play, as in the

जाने तपसो वीर्य्यं सा बाला परवतीति मे विदितं।
न च निम्नाद् इव सलिलं निवर्त्तते मे ततो हृदयं[1] ॥ ५४ ॥
भगवन् कुसुमायुध। त्वया चन्द्रमसा च विश्वसनीयाभ्याम् अतिसन्धी-यते कामिजनसार्थः। कुतः।

तव कुसुमशरत्वं शीतरश्मित्वम् इन्दोर्
द्वयम् इदम् अयथार्थं दृश्यते मद्विधेषु।
विसृजति हिमगर्भैर् अग्निम् इन्दुर् मयूखैस्
त्वमपि कुसुमबाणान् वज्रसारीकरोषि[2] ॥ ५५ ॥

other. According to the rule thus propounded by the Sáhit.-darp., the present monologue is a Śuddha-Vishkambha. In the Bengálí MSS. it is termed a Praveśaka. Dr. Boehtlingk justly remarks that the modern epithet Śuddha should be omitted in the text.

[1] 'I know the efficacy of penance: it is (also) known to me that that maiden is subject to another [is in a state of tutelage]. But as water does not turn back from the valley, (neither) does my heart from that (Śakuntalá).' The Devanágarí MSS., unsupported by the commentators, substitute the following for the second line of the above verse, *Alam asmi tato hṛidayam tathápi nedam nivartayitum*, 'Nevertheless, I am not able to turn back this heart from that (damsel).' *Jáne* etc., *i.e.*, I know that if I attempt to carry her off by force or by stealth, the power acquired by penance is such, that the Ṛishi will effect my destruction by a curse, etc. [*śápádiná náśam vidhásyati*: Ś.] *Nimnád*, i.e., *deśát*, 'from low land:' see Hitop., l. 2651.

[2] 'O divine flower-armed (god), by thee and by the moon, who (seem) to be worthy of confidence, the whole company of lovers is deceived. Why so? of thee, (there is said to be) the property of having flowers for arrows, of the moon the property of having cold beams; both these (properties) are observed to be untrue in such as me; (for) the moon emits fire with rays charged with cold; thou also makest (thy) flower-arrows hard as adamant.' The Hindú Cupid or Kámadeva, 'god of love,' is the son of Vishṇu or Kṛishṇa by Lakshmí, who is then called Máyá or Rukmiṇí. He is armed with a bow

Verse 54. Áryá *or* Gáthá. (*See* Verse 2.)
— — | ⏑ ⏑ ⏑ — | — — || — — | — ⏑ ⏑ | ⏑ — ⏑ | — ⏑ ⏑ | —
⏑ ⏑ — | — ⏑ ⏑ | ⏑ ⏑ — || ⏑ — ⏑ | — — | ⏑ | — ⏑ ⏑ | —

Verse 55. Máliní *or* Máninī (variety of Ati-Śakkarí.) *See* Verses 10, 19, 20, 38.

भगवन् कामदेव न ते मय्यनुक्रोशः ॥ मदनबाधां निरूप्य ॥ कुतस् ते कुसुमायुधस्य सतस् तैक्ष्ण्यम् एतत् । श्रां ज्ञातं

made of sugar-cane, the string consisting of bees, and with five arrows, [whence his name Pancha-váṇa] each tipped with the blossom of a flower, which pierce the heart through the five senses. The names of the five arrows (according to Bharata, cited by Ś.) are—1. *Harshaṇa*, 'Gladdener;' 2. *Prahasana*, 'Exhilarater;' 3. *Mohana*, 'Fascinater;' 4. *Múrchchhana*, 'Sense-destroyer;' 5. *Vikarshaṇa*, 'Distracter.' According to Káṭavema, the names of the five flowers which form the points of these arrows, and which may be supposed to possess properties similar to that implied in the names of the arrows themselves, are—1. the Aravinda, a kind of lotus [Nymphæa Nelumbo]; 2. the Aśoka; 3. the Śirísha; 4. the Chúta or Ámra, *i.e.*, the Mango; 5. the Utpala or blue lotus. But according to Sir W. Jones [Hymn to Kámadeva, vol. xiii., p. 239] they are—1. the Champaka; 2. the Chúta or Ámra; 3. the Keśara or Nága-keśara; 4. the Ketaka; 5. the Vilwa or Bela. In both lists the Chúta occurs, and is considered the favourite arrow of the god: hence the frequent allusions to it in the Gíta-govinda (iii., 12; iv., 6), and hence in Act VI its epithet *panchábhyadhika* 'chief of the five.' This epithet is explained by Śankara to mean 'a sixth arrow, in addition to the five,' which interpretation is more in accordance with the passage in the 2nd. Act of the Vikramorvaśí, *kimuta upavana-sahakárair*, etc. It is clear that some authorities do not include the Mango in the list. The Gíta-govinda (x., 14) mentions five other flowers as occasionally employed by the god, viz., the Badhúka, the Madhúka, the blue Lotus, the Tila, and the Kuṇḍa. Another account includes the Malliká or jasmin amongst the five; so that it is difficult to fix the names with any certainty. In Hindú erotic poetry, cooling properties are always attributed to the rays of the moon, which are said to distil nectar; hence some of his names—*śíta-mayúkha*, *hima-raśmi*, *hima-kara*, *amṛita-sú*, *sudhá-nidhi*, etc. On the other hand, the heating effect of these rays on the lover is often alluded to, thus, *śitánśus tapanah*: Gít.-Gov. ix., 10; iv., 7; v. 3: Compare in the Vikramorvaśí, *nandana-vana-vátáh śikhina iva* [Act 2]; and *pádás te śaśinah sukhayanti*, etc. [end of Act iii.] *Sártha* = *samúha*; properly, a caravan: Hitopadeśa, 1. 2574. *Ayathártham* = *viparíta-kriyam* 'having a contrary effect.' *Dwayam* : see p. 91, note 1. *Garbhair*: see p. 17, l. 8. *Vajra-sári*: see p. 13, l. 4.

अद्यापि नूनं हरकोपवह्निस्
त्वयि ज्वलत्यौर्व इवाम्बुराशौ ।
त्वम् अन्यथा मन्मथ मद्विधानां
भस्मावशेषः कथम् इत्थम् उष्णः[1] ॥ ५६ ॥

[1] 'Verily, e'en now the fire of Śiva's wrath burns in thee like the submarine fire in the ocean; otherwise how couldst thou, O agitator of the soul! with nothing left but ashes, be so scorching towards such as me?' The story of the incineration of Kámadeva by a beam of fire darted from the central eye of Śiva is thus told in the Rámáyaṇa (I., xxv., 10). "Kandarpa, whom the wise call Káma (Cupid), had formerly a body. He once approached Śiva, the husband of Umá (Parvatí), soon after his marriage, that he might influence him with love for his wife. Śiva happened then to be practising austerities, and intent on a vow of chastity. He therefore cursed the god of love in a terrible voice, and at the same time a flash from his terrific eye caused all the limbs of his body to shrivel into ashes. Thus Cupid was made incorporeal [whence, as some say, is his power over the minds of men] by the anger of the great god, and from that time has been called *Ananga*, 'the bodiless one.' " *Aurva*, 'submarine fire,' called *badava* or *báḍava*, and personified as the son of the saint Urva. The fable is told in the Hari-vanśa (ch. xlv.), and is noticed in Troyer's Rája-taranginí (iii., 170). The Rishi Urva, who had gained great power by his austerities, was pressed by the gods and others to beget children that he might perpetuate his race. He consented, but warned them that his offspring would consume the world. Accordingly, he created from his thigh a devouring fire, which as soon as it was produced, demanded nourishment, and would have destroyed the whole earth, had not Brahmá appeared and assigned the ocean as its habitation, and the waves as its food. The spot where it entered the sea was called *Baḍavá-mukha*, 'the mare's mouth.' Doubtless the story was invented to suit the phenomenon of some marine *jwálá-mukhi* or volcano, which probably exhaled through the water bitumenous inflammable gas, and which, perhaps in the form of a horse's mouth, was at times visible above the sea. Langlois, conjecturally, places the position of it on the coast north of Malabar.

Verse 56. Upajáti or Ákhyánakí (variety of Trishṭubh), each half-line being either Indra-vajrá or Upendra-vajrá, the former only differing from the latter in the length of the first syllable. *See* Verse 41.

अथवा ।

अनिशमपि मकरकेतुर् मनसो रुजम् आवहन्न् अभिमतो मे ।
यदि मदिरायतनयनां ताम् अधिकृत्य प्रहरतीति[1] ॥ ५७ ॥'

भगवन् कन्दर्प । एवम् उपालभ्यस्य ते न मां प्रत्यनुक्रोशः ।

वृथैव सङ्कल्पशतैर् अजस्रम्
अनङ्ग नीतो ऽसि मया विवृद्धिं ।
आकृष्य चापं श्रवणोपकण्ठे
मय्येव युक्तस् तव [2]बाणमोक्षः ॥ ५८ ॥

[1] 'Nevertheless, the fish-bannered (god) even though incessantly bringing mental anguish, (will be) acceptable to me, if employing (as the subject about which he inflicts pain) that (maiden) with long intoxicating eyes he so strike (me).' *Makara-ketu*, a name of Cupid, is derived from the *makara*, or marine monster, subdued by him, which was painted on his banner [*ketu*]. 'By the mention of this title, his invincibleness is indicated:' Ś. *Adhikṛitya = uddiśya*, 'with reference to:' Ś. and Ch.: See page 5, note 1; and p. 76, note 3, also Raghu-v. xi., 62; *śántim adhikṛitya 'nvayunkta.*

[2] 'In vain, truly, O bodiless (god), hast thou perpetually been brought by me to growth by hundreds of vows. Is it becoming of you, drawing your bow to your very ear, (to) discharge (your) arrows even upon me (your votary)?' Vows were to the bodiless god of love, what the oblations (upon which they were supposed to feed and fatten) were to the other gods. *Sankalpa = ichchhá*, 'wish.' *Śravaṇopakaṇṭhe ákrishya* = *karṇántikam ániya*, 'drawing the string of the bow back as far as the ear.' *Upakaṇṭha*, 'near,' *lit.*, 'near the neck;' *Cf.* Raghu-v., ix., 57, *ákarṇa-krishṭam váṇam.* *Yukta = uchita.* The passage from *Bhagavan Kámadeva* (page 100) to *váṇa-moksha* is given on the authority of the Taylor and my own Bombay Devanágarí MS., supported by Śankara and Chandra-śekhara, and by all the Bengálí MSS. The Mackenzie MS. has part of the passage, but Colebrooke's omits it altogether.

Verse 57. ÁRYÁ *or* GÁTHÁ. ([illegible] Verse 2).

⏑⏑⏑⏑ | ⏑⏑⏑⏑ | — — || ⏑⏑— | ⏑⏑— | ⏑—⏑ | ⏑⏑— |
⏑⏑⏑⏑ | —⏑⏑ | ⏑⏑— || —⏑⏑ | — — | ⏑ | ⏑⏑— |

Verse 58. UPAJÁTI or ÁKHYÁNAKÍ (variety of TRISHTUBH). *See* Verses 41, 56.

॥ सखेदं परिक्रम्य ॥ क नु खलु संस्थिते कर्मणि सदस्यैर् अनुज्ञातः श्रमक्लान्तम् आत्मानं विनोदयामि[1] ॥ निःश्वस्य ॥ किं नु खलु मे प्रियादर्शनाद् ऋते शरणम् अन्यत् । यावद् एनाम् अन्विष्यामि ॥ सूर्य्यम् अवलोक्य ॥ इमाम् उग्रातपां वेलां प्रायेण लतावलयवत्सु मालिनीतीरेषु ससखीजना शकुन्तला गमयति[2] । तत्रैव तावद् गच्छामि ॥ परिक्रम्यावलोक्य च ॥ अनया बालपादपवीथ्या सुतनुर् अचिरं गतेति तर्कयामि । कुतः ।

सम्मीलन्ति न तावद् बन्धनकोषास् तयावचितपुष्पाः ।
क्षीरस्निग्धाश् चामी दृश्यन्ते किशलयच्छेदाः[3] ॥ ५९ ॥

[1] 'Where, indeed, at the conclusion of the rite being permitted (to depart) by those who were present at the sacrifice,' etc. *Sadasya*, 'any assistant or by-stander at a sacrifice.' The Bengálí have *nirasta-vighnais-tapaswibhir*, 'by the hermits whose obstacles have been removed.'

[2] 'Śakuntalá along with her female friends is passing [*lit.*, causing to go] this intensely hot time of the day probably on the banks of the Máliní, possessed of inclosures of creepers.' *Valaya*, properly an 'inclosure or hedge:' see p. 55, note 2 in middle; here it may mean a bower, or arbour affording shade.

[3] 'I conjecture that the very delicate one has not long since passed by this avenue of young trees, because the cavities of the flower-stalks whose flowers have been plucked off by her, do not yet close up, and these fragments of tender-shoots are seen (still) unctuous with milky-juice.' *Víthi* = *pankti*. *Sammílanti* = *sankuchanti*, 'contract.' *Bandhana* = *prasava-bandhana* = *vrinta*, 'a flower-stalk:' Ś. *Bandhana-koshás* = *vrintábhyantaráni*: Ś: = *vrinta-garbháni*: Ch. *Amí*, 'these,' i.e, *puro-vartinah*, 'lying in front of us.' *Kisalaya-chhedáh* = *pallava-khandáh*. *Kshíra-snigdhás* = *dugdha-chikkanáh*. When a stalk has been some time broken off, it contracts and the milk dries up. 'The duty of gathering flowers and cutting stalks for sacrificial purposes would be entrusted by the hermits to Śakuntalá: hence it would be inferred that she had passed that way. This

---

Verse 59. ÁRYÁ *or* GÁTHA. (*See* Verse 2.)

— — | — ⏑ ⏑ | — — || — ⏑ ⏑ | — — | ⏑ — ⏑ | ⏑ ⏑ — | —
— — | — — | — — || — — | — ⏑ ⏑ | ⏑ | — — | —

॥ स्पर्शं रूपयित्वा ॥ अहो प्रवातसुभगो ऽयम् उद्देशः[1] ।

शक्यम् अरविन्दसुरभिः कणवाही मालिनीतरङ्गाणां ।

अङ्गैर् अनङ्गतप्तैर् अविरलम् आलिङ्गितुं पवनः[2] ॥ ६० ॥

॥ परिक्रम्यावलोक्य च ॥ अस्मिन् वेतसपरिक्षिप्ते लतामण्डपे सन्निहितया तया भवितव्यं । तथा हि ॥ अधो विलोक्य ॥

अभ्युन्नता पुरस्ताद् अवगाढा जघनगौरवात् पश्चात् ।

द्वारे ऽस्य पाण्डुसिकते पदपङ्क्तिर् दृश्यते ऽभिनवा[3] ॥ ६१ ॥

is an example of the Anumána-alankára:' Ś. and Ch. Some of the Devanágarí MSS. omit the above couplet.

[1] 'Oh! how delightful is this spot by (reason of) the fresh breeze!' *Aho* an exclamation implying approbation *(prasansáyám)*: Ś. *Pravála* = *prakrishta-váta*: K. = *praśasta-váta*, 'a good breeze:' Ś.: see note 2, page 36.

[2] 'The breeze fragrant with the lotuses (and) wafting the spray [particles] of the waves of the Máliní, is able to be closely embraced by (my) limbs inflamed by the bodiless one.' *Śakya* (like *yogya* and sometimes *yukta*) gives a passive sense to the infinitive. The Bengálí MSS. and the Calcutta edition read *śakyo* in the nominative case agreeing with *pavanah*, which would appear at first sight to be the better reading. But Kátavema expressly states that *śakyam* is here used adverbially, and quotes a parallel passage from the Rámáyana, *śakyam anjalibhih pátum vátáh*, 'the breezes are able to be drunk by the hollowed palms.' Two other passages may be added, one from the Hitopadeśa (edit. Johnson) *vibhútayah śakyam aváptum*, 'great successes are able to be obtained;' and the other from Málavikág. verse 58, *na śakyam upekshitum kupitá*: see also Mahábh., I., 769. *Aravinda*, 'a kind of lotus' (Nymphæa): see p. 24, note 2. *Kana-váhi* = *śikara-váhaka*: Ś. 'wafting cool spray.' *Ananga*, 'the bodiless god:' see p. 101, note 1. *Avirala*, lit., 'having no interstices,' 'close.' The Bengálí read *nirdayam* = *dridham*.

[3] 'At the entrance of it where-there-is-white-sand, a fresh line of foot-

Verse 60. Áryá *or* Gáthá. *(See* Verse 2.)

— ⏑ ⏑ | ⏑ — ⏑ | ⏑ ⏑ — || ⏑ ⏑ — | — — | ⏑ — ⏑ | — — | —
— — | ⏑ — ⏑ | — — || ⏑ ⏑ ⏑ ⏑ | — — | ⏑ | — ⏑ ⏑ | —

Verse 61. Áryá *or* Gáthá. *See* Verse 2.

— — | ⏑ — ⏑ | — — || ⏑ ⏑ — | — ⏑ ⏑ | ⏑ — ⏑ | — — | —
— — | ⏑ — ⏑ | ⏑ ⏑ — || ⏑ ⏑ — | — — | ⏑ | — ⏑ ⏑ | —

यावद् विटपान्तरेणावलोकयामि[1] ॥ परिक्रम्य । तथा कृत्वा । सहर्षं ॥ अये लब्धं नेत्रनिर्वाणं[2] । एषा मे मनोरथप्रियतमा सकुसुमास्तरणं शिलापट्टम् अधिशयाना सखीभ्याम् अन्वास्यते[3] । भवतु । श्रोष्याम्यासां विस्रम्भकथितानि ॥ इति विलोकयन् स्थितः ॥

॥ ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला ॥

॥ सख्यावुपवीजयतः[4] ॥

सख्यौ ॥ उपवीज्य । सस्नेहं ॥ हला सउन्दले । अवि सुहावेदि दे

सख्यौ ॥ उपवीज्य । सस्नेहं ॥ हला शकुन्तले । अपि सुखायते ते

णलिणीपत्तवादो ।

नलिनीपत्रवातः[5] ।

steps is seen, raised in front, depressed behind through the weight of (her hips.' *Avagáḍhá* = *nimná*. *Páṇḍu-sikate* (= *dhavala báluke*) is a Bahuvríhi compound agreeing with *dwáre*. The weight of the hips of a beautiful female is a favourite subject of allusion. Compare *Paśchán-natá guru-nitambatayá asyáh pada-panktih*: Vikram., Act 4: and *Śroṇí-bhárád alasa-gamaná*: Megh., verse 81. Hence one of the names of a lovely woman is *nitambiní*, 'having large and handsome hips and loins.' Chézy compares the epithet 'Callipyge' applied to a celebrated statue of Venus.

[1] 'Through the branches.' The Calcutta edition has *viṭapántarito*, 'concealed by the branches.'

[2] 'The highest object of my eye-sight,' 'the full bliss of my eyes:' [*netránanda*: K. *nayana-nirvṛiti*, *chakshuh-sukha*: Ś.] *Nirváṇa* or *apavarga*, is properly 'final beatitude, consisting in emancipation from further transmigration.'

[3] 'Yonder the best-beloved object of my wishes, reclining on a stone-seat strewed with flowers, is attended by her two friends.' *Manoratha-priyatamá*: 'most dear by desire;' not by actual possession or by any other method: K. *Śilá-paṭṭam* = *páshání-khaṇḍam*: see p. 76, note 1. *Anwás* 'to sit near' (*anu*, *ás*.)

[4] 'Are in the act of fanning her.' *Víj* with *upa*, 'to fan.' Hence *vyajana*, 'a fan.'

[5] 'Is this wind from the (fan) of lotus-leaves agreeable to thee?' see p. 89, note 1; p. 24, note 2, in middle. Some of the Devanágarí read *suhaadi*

शकुन्तला । किं वीजअन्ति मं सहीओ ।

शकुन्तला । किं वीजयतो मां सख्यौ ।

॥ सख्यौ विषादं नाटयित्वा परस्परम् अवलोकयतः ॥

राजा । बलवद् अस्वस्थशरीरा शकुन्तला दृश्यते ॥ सवितर्कं ॥ तत् किम् अयम् आतपदोषः स्यात् । उत यथा मे मनसि वर्तते[1] ॥ साभिलाषं निर्वर्ण्य ॥ अथवा कृतं सन्देहेन ।

स्तनन्यस्तोशीरं प्रशिथिलमृणालैकवलयं
प्रियायाः साबाधं तदपि कमनीयं वपुर् इदं ।
समस् तापः कामं मनसिजनिदाघप्रसरयोर्
न तु ग्रीष्मस्यैवं सुभगम् अपराद्धं युवतिषु ॥ ६२ ॥

for *sukhayati*, but the above is supported by K. and the oldest MSS.

[1] 'Can this be the fault of the heat? or as is passing in my mind?' *i.e.*, or is love, as I conjecture, the true cause?

[2] 'This form of my beloved, having the Usíra applied to the bosom, and having only one armlet (and that formed) of lotus-fibres hanging-loose, (is certainly) disordered, but even so is lovely. Granted that the heat of the two influences of love and the hot season [*or* the heat induced by the prevalence either of love or of the sultry weather] be equal, still disorder is not inflicted on maidens by the hot weather in such a charming manner:' i.e., Since the disorder apparent in the person of Śakuntalá only contributes to her beauty, it is clearly not caused by the hot weather, but by love. *Usíra*: see p. 96, note 4, and Sir W. Jones, vol. v., p. 154. Two other names for this plant are *jalásaya*, 'growing in water,' and *avaddha*, 'allaying fever;' the slender fibres of it are now known by the name of Khaskhas and are used in India in trellises for cooling the air. *Prasithila* = *adṛidha*: S. = *komala*, 'withered:' Ch. 'Her body was so enfeebled that she could not bear the weight of two armlets or bracelets; she therefore had only one, and that made, not of gold, but of lotus-fibres [*mṛinála-ghaṭita*] tied loosely round the arm:' S. *Sábádham* = *sapíḍam*: Ch.: = *sa-vyadham*: K. 'diseased,' 'deranged.' *Tadapi*, 'even so;' even in this manner or under these disadvantages: *tad* is here used adverbially. This reading is supported

Verse 62. Śikhariṇí (variety of Atyashṭi) *See* Verses 9, 24, 44.

पियंवदा ॥ जनान्तिकं ॥ अणसूए । तस्स राएसिणो पढमदंसणादो

प्रियंवदा ॥ जनान्तिकं ॥ अनसूये । तस्य राजर्षेः प्रथमदर्शनाद्

आरहिअ पज्जुस्सुआ विअ सउन्दला । किं णु क्खु से तण्णिमित्तो

आरभ्य पर्युत्सुका इव शकुन्तला । किं नु खल्वस्यास् तन्निमित्तो

अअं आतङ्को भवे ।

ऽयम् आतङ्को भवेत् ।

अणसूआ । सहि । ममवि ईदिसी आसङ्का हिअअस्स । होदु ।

अनसूया । सखि । ममापि ईदृशी आशङ्का हृदयस्य । भवतु ।

पुच्छिस्सं दाव णं ॥ प्रकाशं ॥ सहि । पुच्छिदव्वासि किम्पि । बलिअं

प्रक्ष्यामि तावद् एनां ॥ प्रकाशं ॥ सखि । प्रष्टव्यासि किमपि । बलीयान्

क्खु दे सन्दावो ।

खलु ते सन्तापः ।

सउन्दला ॥ पुव्वद्धेन सअनाद् उत्थाय ॥ हला । किं वत्तुकामासि ।

शकुन्तला ॥ पूर्व्वार्द्धेन शयनाद् उत्थाय ॥ हला । किं वक्तुकामासि ।

अणसूआ । हला सउन्दले । अणब्भन्तरा क्खु अम्हे मदणगदस्स

अनसूया । हला शकुन्तले । अनभ्यन्तरे खल्वावां मदनगतस्य

वुत्तन्तस्स । किन्दु । जादिसी इदिहासणिबन्धेसु कामअमाणाणं

वृत्तान्तस्य । किन्तु । यादृशी इतिहासनिबन्धेषु कामयमानानाम्

अवत्था सुणीअदि तादिसिं दे पेक्खामि । कहेहि । किण्णिमित्तं दे सन्दावो ।

अवस्था श्रूयते तादृशीं ते प्रेक्षे । कथय । किन्निमित्तं ते सन्तापः ।

विआरं क्खु परमत्थदो अजाणिअ अणारम्भो पडिआरस्स ।

विकारं खलु परमार्थतोऽज्ञात्वा अनारम्भः प्रतिकारस्य[1] ।

by the oldest MSS. and by K. The Devanágarí have *kimapi ramaṇíyam*, 'somewhat pleasing.' *Kámam*: see p. 54, note 3. *Prasarayoh*, literally, 'of the two prevalences:' *prasara* = *prasanga*, 'attachment,' 'connection:' S: but the simple meaning is 'spreading,' 'prevalence.'

[1] 'We are not indeed intimately conversant with matters relating to love;

राजा । अनसूययापि मदीयस् तर्को ऽवगतः ।

शकुन्तला ॥ आत्तगदं ॥ बलिअं क्खु मे अहिणिवेसो । सहसा

शकुन्तला ॥ आत्मगतं ॥ बलीयान् खलु मे ऽभिनिवेशः[1] । सहसा

एदाणं ण सक्कणोमि णिवेदिदुं ।

एतयोर् न शक्नोमि निवेदितुं ।

पियंवदा । सहि सउन्दले । सुट्ठु एसा भणादि । किं अत्तणो

प्रियंवदा । सखि शकुन्तले । सुष्ठु एषा भणति । किम् आत्मन

आतङ्कं उवेक्खसि । अणुदिअसं क्खु परिहीअसि अङ्गेहिं । केवलं ला-

आतङ्कम् उपेक्षसे । अनुदिवसं खलु परिहीयसे अङ्गैः । केवलं ला-

वण्णमई छाआ तुमं ण मुञ्चदि ।

वण्यमयी छाया त्वां न मुञ्चति[2] ।

राजा । अवितथम् आह प्रियंवदा । तथा हि

क्षामक्षामकपोलम् आननम् उरः काठिन्यमुक्तस्तनं

मध्यः क्लान्ततरः प्रकामविनताव् अंसौ छविः पाण्डुरा ।

but as the condition of lovers is heard of (by us) in legendary tales, of such a kind I perceive is thy (condition). Say, from what cause (is) thy disorder? (for) indeed without being accurately acquainted with the disease, (there) can be no application of the remedy.' *Anabhyantare*, nom. c. du. fem. of a compound adjective or Bahuvríhi formed from the substantive *abhyantara*, 'interior,' 'inside,' by prefixing the privative *an*, in the same manner as *anantara*, 'uninterrupted,' from *antara*. *Anabhyantara* is, literally 'one not admitted to the inside.' Compare *gaṇabhyantara*, 'one who is a member of any private association :' Wilson's Dict. *Madana-gatasya* : see p. 37, note 1. *Itihása* = *purá-vritta* : S. *Nibandha*, 'a composition,' 'a narrative ;' whence *nibandhri*, 'an author.'

[1] 'My attachment [affection] is strong.' *Abhiniveśa* [here = *abhiláska*] implies firm attachment to or intense pursuit of any object. *Dánimapi*, 'even now,' which the Devanágarí give at the end of this sentence, does not appear in K., or in the Bengálí MSS.

[2] 'Thy limbs are wasting away [lit., thou art abandoned by thy limbs]. Thy lovely complexion alone deserts thee not.'

शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते
पत्राणामिव शोषणेन मरुता स्पृष्टा लतामाधवी[1] ॥ ६३ ॥

शकुन्तला । सखि । कस्य वा अन्यस्य कथयिष्यामि[2] । किन्तु आयास-
यित्री इदानीं वां भविष्यामि ।

उभे । अत एव खलु निर्बन्धः । स्निग्धजनसंविभक्तं हि दुःखं
सह्यवेदनं[3] भवति ।

[1] 'For, indeed her face has its cheeks excessively emaciated, her bosom has its breasts destitute of firmness, her waist is more slender, her shoulders are quite drooping, her complexion is pale; she being tormented by love appears both deplorable and (yet) lovely, like a Mádhaví-creeper touched by the wind, the scorcher of (its) leaves.' *Ksháma-kshíma-kapola* = *atikṛiśa-gaṇḍa*: Ś. The repetition of *kshíma* may imply 'becoming gradually every day more and more emaciated;' as Priyamvadá had said *anudivasam parihíyase angaih.* *Káṭhinya-muktá*: the Bengálí have *yukta*, but the *loss* of firmness in the breasts would rather be a sign of debility. *Prakáma*: Ś. interprets this by *atyartham*, 'excessively.' So the commentator on Gít.-Gov., iv., 17; vii., 40, explains *nikámam* by *atiśayena.* Similarly *kámam* has the sense of *niśchitam*, 'certainly.' May the meaning not be 'stoop of their own accord,' i.e., 'languidly,' 'listlessly,' from their being allowed to fall without any effort being made to raise them? *Soshaṇena* = *soshakena*, i.e., By the wind that dries up the leaves and causes them to fall: [*patra-pátaka-váyuná*] K., Ś. *Mádhaví*, a large and beautiful creeper bearing white fragrant flowers, [Gærtnera racemosa] to which constant allusion is made in the plays: see page 113, note 2.

[2] 'To whom else shall I relate it (if not to you, my two friends?)' *Yadi kathaníyam tadá bhavatíbhyám*: Ś.

[3] 'Our importunity is on this very account. Grief shared with affec-

राजा ।

पृष्टा जनेन समदुःखसुखेन बाला
नेयं न वक्ष्यति मनोगतम् आधिहेतुं ।
दृष्टो विवृत्य बहुशो ऽप्यनया सतृष्णम्
अत्रान्तरे श्रवणकातरतां गतो ऽस्मि[1] ॥ ६४ ॥

सउन्तला । सहि । जदो पहुदि मम दंसणपहं आअदो सो तवो-

शकुन्तला । सखि । यतः प्रभृति मम दर्शनपथम्[2] आगतः स तपो-

वणरक्खिदा राएसी ॥ इत्यर्द्धोक्ते लज्जां नाटयति ॥

वनरक्षिता राजर्षिः ॥ इत्यर्द्धोक्तेन लज्जां नाटयति ॥

tionate friends becomes supportable suffering.' *Nirbandha*, 'urgency,' 'pressing solicitation.'

[1] 'This maiden being questioned by the persons who are the partners of her sorrows and joys, will most certainly declare the cause of her anguish (now) concealed in her breast. Although (I was) looked upon longingly by her repeatedly turning round, I (nevertheless) at the present moment experience an uneasy-anxiety for hearing (her reply).' *Jana* = *sakhi-jana*; though used in the singular, it may have a plural signification. *Sama-duhkha-sukha*, 'one who has the same joys and sorrows:' Cf. *sama-duhkha-sukhah piyate lochanábhyám*: Vikramorvaśí, Act I. *Bálá* properly 'a girl sixteen years of age:' Ś. *Na na vakshyati* = *vakshyati eva*: Ś.: two negatives give intensity to the affirmative [*dwau nishedhau prakritam artham gamayatah*: Ś.]: see page 24, note 1. *Mano-gatam* = *hridaya-stham*: see page 37, note 1. *Atrántare* = *asminn avasare*: K. *Śravana-kátaratám* = *Śakuntalá-prativachana-śravana-bhirutám*. According to Bharata the four ways by which a maiden encouraged the advances of her lover were *Lekha-prasthápana*, 'sending a letter;' *Snigdha-vikshita*, 'a loving glance;' *Mridu-bháshita*, 'soft speech;' and *Dúti-sampreshana*, 'sending a messenger:' Ś. Although Śakuntalá had favoured her lover with one of these tokens, yet he was fearful that, when about to reply to her friends, she might through carelessness [*pramádatas*] confess to an affection for some other person: Ś.

[2] 'Met my eye,' 'crossed my sight,' *lit.*, 'came across the path [range]

Verse 64. Vasantatilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46.

उभे । कधेदु पिअसही ।

उभे । कथयतु प्रियसखी ।

शकुन्तला । तदो पहुदि तग्गदेण अहिलासेण एतदवत्थम्हि

शकुन्तला । ततः प्रभृति तद्गतेन अभिलाषेण एतदवस्थास्मि

संवृत्ता ।

राजा ॥ सहर्षं ॥ श्रुतं श्रोतव्यं ।

स्मर एव तापहेतुर् निर्वापयिता स एव मे जातः ।

दिवस इवाभ्रश्यामस् तपात्यये जीवलोकस्य[1] ॥ ६५ ॥

शकुन्तला । तं जइ वो अणुमदं तह वट्टह जह तस्स राएसिणो

शकुन्तला । तद् यदि वाम् अनुमतं तथा वर्तेथां यथा तस्य राजर्षेर्

of my sight.'. A not uncommon idea: Compare *yasya netrayoh pathi sthitá tvam*: Vikramorvaśí, Act I.

[1] 'Love, indeed, the cause of my fever, has himself become the cooler of it: as, on the passing off of the heat, a day dark with clouds (which was at first hot; becomes afterwards the cooler) of living creatures.' *Smara*, one of the names of the god of love, 'The ideal one' [page 101, note 1] derived from *smri*, 'to recollect.' *Nirvápayitá*, lit., 'the extinguisher' = *sukha-hetuh*, 'the cause of pleasure:' S. According to Kátavema *tapátyaye* = *grishmánte*, 'at the end of the hot season:' He and Śankara observe that a cloudy day at the end of the hot season and at the approach of the rains, is very sultry, until by the rising of clouds it brings coolness in place of the heat which itself had caused: and quote a parallel passage from the Ratnávali [p. 64] *Tapati právrishi nitarám abhyarna-jalágamo divasah*, 'In the rainy season when the rain is near at hand the day is especially hot.' Some of the Devanágarí read *arddha-śyáma*, 'half-obscured,' which is not supported by any of the commentators, nor by the oldest MSS.

Verse 65. ÁRYÁ *or* GÁTHÁ. (*See* Verse 2.)

⏑⏑– | ⏑–⏑ | –– || –– | ⏑⏑– | ⏑–⏑ | –– | –
⏑⏑⏑⏑ | –– | –– || ⏑–⏑ | –– | ⏑ | –– | ⏑

अणुकम्पणिज्जा होमि । अण्णहा अवस्सं सिञ्चह मे तिलोदअं ।
अनुकम्पनीया भवामि । अन्यथा अवश्यं सिञ्चतं[1] मे तिलोदकं ।

राजा । संशयच्छेदि वचनं ।

प्रियंवदा ॥ जनान्तिकं ॥ अणसूए । दूरगअमम्महा अक्खमा इअं
प्रियंवदा ॥ जनान्तिकं ॥ अनसूये । दूरगतमन्मथा अक्षमा इयं
कालहरणस्स । जस्सिं बद्धभावा एसा सो ललामभूदो पोरवाणं ।
कालहरणस्य[2] । यस्मिन् बद्धभावा एषा स ललामभूतः[3] पौरवाणां ।

[1] 'Then if (it be) approved by you, so act, that I may be commiserated by the royal sage. Otherwise most certainly (it will happen that you will have to) pour out for me water with sesamum-seed;' i.e., That you will have to celebrate my funeral obsequies. Oblations to the manes of the deceased were offered by the nearest surviving relations soon after death, and were repeated once, or, according to some, twice in every year. They were supposed to be necessary to secure the residence of the souls of the dead in the world appropriated to the manes. The ceremony itself was called Śráddha, and generally consisted in offering a cake made of rice and milk [*piṇḍa-nirvápana*]; or in pouring out water [*udaka-dána, udaka-kriyá*]; or water and sesamum-seed mixed. In the latter case it was called *tilodaka-dána, tila-tarpaṇa,* etc. The ceremony as performed by Bráhmans is described in Manu, iii., 203, etc.; see especially iii., 223: *Dattwá sapavitram tilodakam,* 'Having poured out water with sesamum-seed and kuśa-grass.' Káṭavema refers in illustration to a verse towards the end of the 6th. Act of this play, where Dushyanta says *Núnam prasúti-vikalena mayá prasiktam, dhautáśru-śesham udakam pitarah pivanti,* 'In all probability my (deceased) ancestors are (now) drinking the only offering-of-water that is left to them (consisting of) glistening tears poured forth by me destitute of posterity.' *Sinchatam* = *nirvapatam*: K. *Vartethám*; *vrit* may have the sense of 'to behave,' 'to act.'

[2] 'She is far gone in love, and unable to bear loss of time,' *i.e.,* Her love has reached that point which brooks no delay. Compare *dúrarúḍho 'syáh praṇayah*: Vikramorvaśí, Act 4., at beginning. *Vammaha* or *bammaha* is the proper Prákrit equivalent for *manmatha,* according to Vararuchi ii., 38; iii., 43. Lassen, Instit. Prák., p. 245, although the MSS. give *mammaha.*

[3] 'He on whom she has fixed her affections is the ornament of the

ता जुत्तं मे अहिलासो अहिणन्दिदुं ।

तद् युक्तम् अस्या अभिलाषो ऽभिनन्दितुम् ।

अनसूया । तहे । जह भणासि ।

अनसूया । तथा । यथा भणसि ।

पिअंवदा ॥ प्रकाशं ॥ सहि । दिट्ठिआ । अणुरूवो दे अहिणि-

प्रियंवदा ॥ प्रकाशं ॥ सखि । दिष्ट्या । अनुरूपो ऽस्या अभिनि-

वेसो । साअरं वज्जिअ कहिं वा महाणई ओदरइ । को दाणिं

वेशः । सागरं वर्जयित्वा कुत्र वा महानदी अवतरति । क इदानीं

सहआरं अन्तरेण अदिमुत्तलदं पल्लविदं सहेदि ।

सहकारम् अन्तरेण अतिमुक्तलतां पल्लवितां सहते ।[1]

राजा । किमत्र चित्रं यदि विशाखे शशाङ्कलेखाम् अनुवर्तेते ।[2]

Pauravas [p. 14, note 3], therefore her love is fit to be approved;' or it is proper that her love should meet with our approval. *Yuktam* is here used like *śakyam*: p. 104, note 2. *Baddha-bhává*: compare in the beginning of Act 3 of Vikramorvaśí, *Yasmin baddha-bhává 'si twam.*

[1] 'Where should a great river end its course excepting at the ocean? What (tree) excepting the Sahakára [Mango] can support the Atimukta [Mádhaví creeper] with (its) new sprouts?' *Ava-tṛí* (properly 'to descend,' or 'alight') is here applied to the disemboguing of a river into the ocean. *Yathá mahá-nadí samudram praviśati, tathá rúpavatí twam Dushyante evánuraktá*: Ś. The Sahakára is described p. 27, note 3. The Atimukta is the same as the Mádhaví or vernal creeper, called also Vásantí and Puṇḍraka, and noticed before: p. 109, note 1. 'The beauty and fragrance of the flower of this creeper give them a title to all the praises which Kálidás and Jayadeva bestow on them. It is a gigantic and luxuriant climber; but when it meets with nothing to grasp, it assumes the form of a sturdy tree, the highest branches of which display, however, in the air, their natural flexibility and inclination to climb:' Sir W. Jones, vol. v., p. 124.

[2] 'Why need we wonder at this, since the constellation Viśákhá courts [goes after] the young-moon?' *i.e.*, If the constellation Viśákhá [or the sixteenth lunar asterism, which is sometimes written in the dual Viśákhe, as containing two stars] is eager for an union with the Moon, why need we

अनसूया । को उण उवाओ भवे । जेण अविलम्बिअं णिहुअं अ

अनसूया । कः पुनर् उपायो भवेत् । येन अविलम्बितं निभृतं च

सहीए मणोरहं सम्पादेम्ह ।

सख्या मनोरथं सम्पादयावः । ✝

पिअंवदा । णिहुअं त्ति चिन्तणिज्जं भवे । सिग्घं त्ति सुअरं ।

प्रियंवदा । निभृतम् इति चिन्तनीयं भवेत् । शीघ्रम् इति सुकरं ।[1]

wonder at Sakuntalá's desire to be united with a prince of the lunar race? *Śaśánka-lekhá* is properly 'a digit of the moon,' or the moon in its most beautiful form when quite young. A complete revolution of the moon, with respect to the stars, being made in twenty-seven days, odd hours; the Hindús divide the heavens into twenty-seven constellations [asterisms] or lunar stations, one of which receives the moon for one day in each of his monthly journeys. As the Moon [Chandra] is considered to be a masculine deity, the Hindús fable these twenty-seven constellations as his wives, and personify them as the daughters of Daksha. Of these twenty-seven wives (twelve of whom give names to the twelve months) Chandra is supposed to show the greatest affection for the fourth (Rohiṇí) but each of the others, and amongst them Viśákhá, is represented as jealous of this partiality, and eager to secure the Moon's favour for herself. Dushyanta probably means to compare himself to the Moon (he being of the lunar race: p. 14, note 2) and Śakuntalá to Viśákhá. The selection of Viśákhá, rather than Rohiṇí, may perhaps be explained by a reference to p. 5, l. 1, where we learn that the summer-season had barely set in at the period when the events of the drama were supposed to be taking place. If therefore the season corresponded to the middle of May, the month would probably be Vaiśákha, and Viśákhá would, therefore, be appropriately chosen before Rohiṇí. This passage may also be interpreted, but not so consistently with the fable, by referring *viśákhe* to the two female friends, and *śaśánka-lekhá* to Śakuntalá. The meaning would then be, 'It is not to be wondered at that these two friends should follow Śakuntalá and assist in carrying out her schemes, any more than that the two stars of Viśákhá should go after the young moon.' *Anuvartete* = *anusarataḥ*: K.

[1] '(Your) "unobservedly" will require thought, (your) "quickly" (is) easy.' This use of *iti* in quoting previous words is noticeable.

अनसूया । कहं विअ ।

अनसूया । कथम् इव ।

पिअंवदा । णं सो राएसी इमस्सिं सिणिद्धदिट्ठीए सूइदाहिला-

प्रियंवदा । ननु स राजर्षिर् अस्यां स्निग्धदृष्ट्या सूचिताभिला-

सो इमाइं दिअहाइं पआअरकिसो लक्खीअदि ।

ष . इमानि दिवसानि प्रजागरकृशो लक्ष्यते ।

राजा ॥ आत्मानम् अवलोक्य ॥ सत्यम् इत्यम्भूत एवास्मि । तथा हि

इदम् अशिशिरैर् अन्तस्तापाद् विवर्णमणीकृतं
निशि निशि भुजन्यस्तापाङ्गप्रवर्त्तिभिर् अश्रुभिः ।
अनतिलुलितज्याघाताङ्कं मुहुर् मणिबन्धनात्
कनकवलयं स्रस्तं स्रस्तं मया प्रतिसार्यते[1] ॥ ६६ ॥

[1] 'For this golden bracelet, having its jewels sullied by the tears (rendered) scorching from internal fever night after night flowing from the outer-corner-of-my-eye which rests on my arm, slipping slipping down [*i.e.*, as it constantly slips down] from the wrist, without pressing on [catching on, hitching on] the scars (that are caused) by the friction of the bow-string, is repeatedly pushed back by me.' *Apánga* = *netra-pránta*. *Pravarttibhih* = *skhaladbhih*. *Anatilulita* = *atisakta*, 'closely adhering:' K: = *nábhilupta*: S. and Ch. The same word occurs at the end of this act, where allusion is made to the flowery couch of Śakuntalá, *śaríra-lulitá*, 'which her body had pressed:' One sense of the root *lul* is certainly to 'adhere,' 'stick,' 'cleave:' The Devanágarí all have *anabhilulita* with the same meaning, unsupported by K. and the other scholiasts, and the oldest Bengálí MSS. Through emaciation and disuse of the bow (*Cf.* p. 70, l. 7, with p. 68, l. 1) the callosities on the fore-arm usually caused by the bow-string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow, when the arm was raised to support the head. This is a favourite idea with Kálidása to express the attenuation caused by love. Compare Megha-dúta, verse 2: *Kanaka-valaya-bhranśa-rikta-prakoshthah*,

* Verse 66. HARIṆÍ (variety of ATYASHṬI) containing seventeen syllables to the half-line, each half-line being alike.

◡ ◡ ◡ ◡ ◡ — | — — — — | ◡ — ◡ ◡ — ◡ — ||

प्रियंवदा ॥ विचिन्त्य ॥ हला । मअणलेहो से करीअदु । इमं
प्रियंवदा ॥ विचिन्त्य ॥ हला । मदनलेखो ऽस्य क्रियतां । इमं
देवदासेसावदेसेण सुमणोगोविदं करिअ से हत्थअं पावइस्सं ।
देवताशेषापदेशेन सुमनोगोपितं कृत्वा अस्य हस्तं प्रापयिष्यामि ।[1]

अनसूया । रोअइ मे सुउमारो पओओ । किं वा सउन्तला
अनसूया । रोचते मे सुकुमारः प्रयोगः । किं वा शकुन्तला
भणादि ।
भणति ।

शकुन्तला । सहीणिओओवि विकप्पीअदि ।
शकुन्तला । सखीनियोगोऽपि[2] विकल्प्यते ।

'having the fore-arm bare by the falling of the golden bracelet.' The Bengálí have *anatilulita-jyá ghátánkád*, agreeing with *maṇi-bandhanát*, which would appear at first sight to be the better reading. I have followed Káṭavema and the Devanágarí MSS. in making this compound agree with *valayam*, and I believe there is no other way of translating it satisfactorily. It may, however, as Káṭavema observes, be taken adverbially. *Maṇi-bandhana* 'the wrist,' 'the place of binding jewels.'

[1] 'Let a love-letter be composed for him. Having hidden it [made it hid] in a flower, I will deliver it into [cause it to reach] his hand under the pretext of [as if it were] the remains (of an offering presented) to an idol.' *Madana-lekha* = *ananga-lekha*: Ch.: = *smara-bháva-súchakam lekham*: Ś. *Sumano-gopitam* = *kusuma-sanguptam*: Ś. *Devatá-śeshápadeśena*; the Bengálí read *devatá-sevápadesena*, 'under pretext of honouring a divinity,' supported by Ś. Káṭavema reads *devatá-vyapadeśena*, with the word *prasáda* inserted in the margin. *Devatá-śesha* is supported by Ch., and explained by him as *nirmályam*, 'the remains of an offering of flowers presented to an idol.' Garlands of flowers were sometimes so offered. A love-letter was one of the four recognized modes of encouraging a lover: see page 110, note 1.

[2] 'This very injunction [suggestion] of my friend is weighed (in my mind),' *i.e.* I must consider before I can consent to it. This is the reading of the two oldest MSS. One, however, has *sahi* for *sahí*.

प्रियंवदा । तेन हि आत्मन उपन्यासपूर्वं चिन्तय तावत् किमपि ललितपदबन्धनं[1] ।

शकुन्तला । हला । चिन्तयामि अहं । अवधीरणभीरुकं पुनर् वेपते मे हृदयं ।

राजा ॥ सहर्षं ॥

अयं स ते तिष्ठति सङ्गमोत्सुको
विशङ्कसे भीरु यतो ऽवधीरणां ।
लभेत वा प्रार्थयिता न वा श्रियं
श्रिया दुरापः कथम् ईप्सितो भवेत्[2] ॥ ६७ ॥

[1] 'Therefore just think of some pretty composition in verse, accompanied by an allusion to yourself.' *Upanyása-púrvam*, lit., 'preceded [headed] by an allusion.' *Lalita-pada-bandhanam*: Compare *lalitártha-bandham*: Vikramorvasí, Act 2.

[2] 'That very one, O timid one, from whom thou apprehendest a refusal, stands pining for an union with thee. The lover may or may not win Fortune, (but) how, being beloved (by her), should he be difficult-to-be-won by Fortune?' *Śrí* = *Lakshmí*, 'the goddess of beauty and fortune,' here identified with Śakuntalá or with the object of the lover's hopes and aspirations. The commentators do not throw light on this passage. The meaning seems to be, 'There is always a doubt whether the suitor will gain favour with Fortune, or with the beautiful maiden who may be the object of his love, but when it is certain that he is beloved by her, how can *she* have any difficulty in gaining *him*? for there surely will be no doubt of his being willing to accept her favours, however uncertain may be her encouragement of his advances.' The verse which follows this in the Bengálí MSS. is omitted in all the Devanágarí, and is most probably spurious.

Verse 67. VANŚASTHAVILA (variety of JAGATÍ.) *See* Verses 18, 22, 23.

सही । अयि अत्तगुणावमाणिणि । को दाणिं सरीरणिव्वाव
सख्यौ । अयि आत्मगुणावमानिनि । क इदानीं शरीरनिर्वाप-
इत्तिअं सारदिअं जोसिणिं पडन्तेण वारेदि ।
यित्रीं शारदीं ज्योत्स्नां पटान्तेन वारयति ।[1] *

शकुन्तला ॥ सस्मिदं ॥ णिओइदा दाणिं म्हि ॥ इत्युपविष्टा
शकुन्तला ॥ सस्मितं ॥ नियोजिता इदानीम् अस्मि[2] ॥ इत्युपविष्टा
चिन्तयदि ॥
चिन्तयति ॥

राजा । स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियाम् अवलोकयामि । यतः

उन्नमितैकभ्रूलतम् आननम् अस्याः पदानि रचयन्त्याः ।
कण्टकितेन प्रथयति मय्यनुरागं कपोलेन[3] ॥ ६८ ॥

[1] 'O thou undervaluer of thine own excellencies, who now would ward off with the skirt of a garment the autumnal moonlight, the cooler of his body?' *i.e.*, according to Śankara, This prince is too sensible to be averse to an union with one so beautiful as thou art. *Nirvápayitrím*: see p. 97, note 1. *Patántena*: Compare in Act V. *Patántena mukham ávritya roditi.*

[2] 'I am now (acting) under (your) directions,' *i.e.*, It is by your orders that I do this: *Niyojitásmi bhavatíbhyám gíti-karane*, 'I am directed by you to compose verses:' Ś.: I am only following your directions, therefore you are responsible, if I meet with a repulse: Ś.

[3] 'Fitly, indeed, do I gaze on my beloved with an eye that forgets to wink, because the countenance of her composing [whilst she is in the act of composing] verses has one eyebrow raised; (and) by her thrilling cheek she discloses her affection for me.' *Vismrita-nimeshena* is very expressive of a fixed, earnest gaze. Chézy translates, 'O spectacle enchanteur! dont je serais jaloux que le moindre clignement d'œil me privât un instant!' *Kantakita*, lit., 'having the downy hair of the cheek erect like thorns.' The Bengálí have *pulaká-*

Verse 68. ÁRYÁ *or* GÁTHÁ. *See* Verse 2.

— ⏑ ⏑ | — — | — ⏑ ⏑ || — ⏑ ⏑ | — — | ⏑ — ⏑ | ⏑ ⏑ — | —
— ⏑ ⏑ | — — | ⏑ ⏑ ⏑ ⏑ || — ⏑ ⏑ | — — | ⏑ | — — | ⏑

सउन्तला । हला । चिन्तिदा मए गीदिआ । ण क्खु सण्णिहिदा-
शकुन्तला । हला । चिन्तिता मया गीतिका । न खलु सन्निहिता-
णि उण लेहणसाहणाणि ।
नि पुनर् लेखनसाधनानि[1] ।

पिअंवदा । इमस्सिं सुओदरसुउमारे णलिणीपत्ते णहेहिं णिक्खि-
प्रियंवदा । अस्मिन् शुकोदरसुकुमारे नलिनीपत्रे नखैर् निक्षि-
त्तवण्णं करेहि ।
प्तवर्णं कुरु[2] ।

सउन्तला ॥ जधोत्तं रूपयित्ता ॥ हला । सुणध दाणिं संगदत्थं
शकुन्तला ॥ यथोक्तं रूपयित्वा ॥ हला । शृणुतम् इदानीं सङ्गतार्थं
ण वेत्ति ।
न वेति ।

उभे । अवहिदम्ह ।
उभे । अवहिते स्वः ।

chitena, and the Calcutta edition *pulakánchitena*, meaning the same. Horripilation, or the erection of the hair of the body (*pulaka, roma-kanṭaka, románchana*) is considered by the Hindús to be an indication of exquisite delight or pleasurable emotion. The Dictionary does not give this sense to *kanṭaka*, but it is so used in Vikramorvaśí, Act I., *mama angam sa-roma-kanṭakam ankuritam*.

[1] 'But the writing-materials indeed are not at hand.' Most of the MSS. have *hu* for Sanskrit *khalu*. Lassen (Instit. Prák., p. 192) shows that *kkhu* is the proper form after a short vowel.

[2] 'Engrave the letters [make engraving of the letters] with your nails on this lotus-leaf smooth as a parrot's breast.' *Śukodara*: In Vikramorvaśí, Act IV., the colour of a scarf is compared to the same thing [*śukodara-śyámam stanánśukam*] and in Mahábh. ii., 1035, the colour of horses [*śukodara-samán hayán*]. The Prákrit is answerable for *nikshipta-varnam kuru*. This is the reading of all the Devanágarí; the Bengálí have *pada-chheda-bhaktyá nakhair álikhyatám*.

शकुन्तला ॥ वाचयति ॥

शकुन्तला ॥ वाचयति ॥

तुज्झ ण आणे हिअअं मम उण कामो दिवापि रत्तिम्पि ।

तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि ।

णिग्घिण तवेइ बलिअं तुइ वुत्तमणोरहाइ अङ्गाइं ॥ ६८ ॥

निर्घृण तपति बलीयस् त्वयि वृत्तमनोरथाया अङ्गानि[1] ॥ ६८ ॥

राजा ॥ सहसोपसृत्य ॥

तपति तनुगात्रि मदनस् त्वाम् अनिशं मां पुनर् दहत्येव ।

ग्लपयति यथा शशाङ्कं न तथा हि कुमुद्वतीं दिवसः[2] ॥ ७० ॥

[1] 'Thy heart I know not, but day and night, O cruel one, Love vehemently inflames the limbs of me, whose desires are centred in thee.' Such is the reading of the Taylor MS., and my own. The other Devanágarí agree, but give *manorahâim* for *manorathâni* in concord with *angáni*. *Manorahái* and *manorahae* may both stand for the Sanskrit gen. fem. *manorathâyâh* (in concord with *mama*), and both are equally admissible into the metre: Lassen's Instit. Prák., pp. 304, 305, 147. The interpretation of Ch. supports this reading [*nishkripa tapayati balîyas twad-abhimukha-manorathâyá angáni*]. This verse is called by Káṭavema, the *upanyása*: compare p. 117, note 1.

[2] 'Thee, O slender-limbed one, Love inflames; but me he actually consumes incessantly: for the Day does not so cause the lotus to fade as it does the moon.' *Kumuda* or *kumudvatí* is a kind of lotus, which blossoms in the night and fades by day [*kumudvatí chandra-virahena santaptá bhavati*: S.] here compared to Sakuntalá. *Kumudvatí* is usually a 'group of lotuses,' but I cannot agree with Dr. Boehtlingk in restricting it to this acceptation. *Saśánka*: see p. 24, note 2 at end. Dushyanta again compares himself to the moon: Compare p. 114, note 1. This and the

Verse 69. Gíti *or* Udgáthá. *See* Verse 4.

— ⏑ ⏑ | — — | ⏑ ⏑ — || ⏑ ⏑ ⏑ ⏑ | — — | ⏑ — ⏑ | — — | —
— ⏑ ⏑ | ⏑ — ⏑ | ⏑ ⏑ — || ⏑ ⏑ — | ⏑ ⏑ — | ⏑ — ⏑ | — — | —

Verse 70. Áryá *or* Gáthá. *See* Verse 2.

⏑ ⏑ ⏑ ⏑ | ⏑ — ⏑ | ⏑ ⏑ — || — ⏑ ⏑ | — — | ⏑ — ⏑ | — — | ⏑
⏑ ⏑ ⏑ ⏑ | ⏑ — ⏑ | — — || ⏑ ⏑ — | ⏑ ⏑ — | ⏑ | — ⏑ ⏑ | —

सख्यौ ॥ विलोक्य सहर्षम् उत्थाय ॥ स्वागतम् अविलम्बिनो मनो-
रथस्य ।

॥ शकुन्तला अभ्युत्थातुम् इच्छति ॥

राजा । अलम् अलम् आयासेन ।

संदष्टकुसुमशयनान्याशुक्लान्तबिसभङ्गसुरभीणि ।
गुरुपरितापानि न ते गात्राण्युपचारम् अर्हन्ति[2] ॥ ७१ ॥

अनसूया । इतः शिलातलैकदेशम् अनुगृह्णातु[3] वयस्यः ।

preceding verse, according to Śankara and Chandra-śekhara, afford an example of the figure Uttarottaram.

[1] 'Welcome to the speedy (fulfilment of thy) desire!' *or* 'Welcome to the object of thy desire which does not delay (its appearance).' The Bengálí insert *samíhita-phalasya* or *chintita-phalasya.*

[2] 'Thy limbs, which closely press the couch of flowers, (and are) fragrant by the crushing of the quickly-faded lotus-fibres, being grievously inflamed, do not deserve (to perform) obeisance;' i.e., 'are excused the usual salutation.' 'In consideration of the state of your bodily frame, you are privileged to keep your recumbent posture even before me.' *Upachára_m*, i.e., *mat-krite vinayádi-rúpam. San-dans*, lit., 'To press the teeth closely together;' hence *sandashta*, 'coming in close contact with.' *Cf.* Raghu-v., xvi., 65, *Sandashta-vastreshu nitambeshu* 'On (their) hips to which garments were closely fitted.' Our English word 'bite' has the same acceptation. *Áśu-klánta*, etc. The Bengálí have *áśu-vimardita-mrinála-valayáni* or *áśu-vivarnita* (= *mláni-bhúta*: Ch.) etc. 'Having bracelets of lotus-fibres that have quickly faded (from the heat of her limbs).' Compare p. 106, note 2.

[3] Compare page 76, l. 2. *Anugrihnátu*, 'let him favour,' is the reading of Kátavema. The stone-seat served also for the couch of Śakuntalá: Ś.

Verse 71. Áryá *or* Gáthá. *See* Verse 2.

— — | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ — || — — | — ⏑ ⏑ | ⏑ — ⏑ | ⏑ ⏑ — | ⏑
⏑ ⏑ ⏑ ⏑ | — — | ⏑ ⏑ — || — — | ⏑ ⏑ — | ⏑ | — — | ⏑

॥ राजोपविशति । शकुन्तला सलज्जा तिष्ठति ॥

प्रियंवदा । दुवेणम्पि वो अण्णोण्णाणुराओ पच्चक्खो । सहीसिणेहो

प्रियंवदा । द्वयोरपि युवयोर् अन्योन्यानुरागः प्रत्यक्षः । सखीस्नेहो

उण मं पुणरुत्तवादिणिं करेदि ।

पुनर् मां पुनरुक्तवादिनीं करोति[1] ।

राजा । भद्रे । नैतत् परिहार्यं । विवक्षितं ह्यनुक्तम् अनुतापं जनयति[2] ।

प्रियंवदा । आवण्णस्स विसअवासिणो जणस्स अत्तिहरेण रण्णा

प्रियंवदा । आपन्नस्य विषयवासिनो जनस्य आर्त्तिहरेण राज्ञा

होदव्वंत्ति एसो वो धम्मो ।

भवितव्यम् इति एष वो धर्म्मः[3] ।

[1] 'But affection for my friend prompts me to be the speaker of something superfluous' i.e., of what has been so often repeated as to be already sufficiently well-known. *Punar-ukta* which properly means 'said again,' 'said twice,' 'frequently repeated,' has in dramatic composition, acquired the acceptation of 'notorious,' 'well-known,' and hence 'superfluous, 'unnecessary,' 'over and above what is wanted;' and hence sometimes simply 'additional.' Thus in the Vikramorvasí, Act 3. the torches are said to be *punar-uktáh chandrikáyám,* 'rendered superfluous in the moonlight;' and in Act 5. of that play, tears dropping from the eyes on the breast are said to cause *muktávalí-virachanam punar-uktam,* 'the formation of a superfluous [additional] necklace of pearls.' Compare also *kim punar-uktena*: Málavikág. p. 63, l. 5. *Sakhí-snehah = sakhí-vishayaka-pranayah.*

[2] 'That (which you have to say) ought not to be suppressed [omitted], for that-which-was-intended-to-be-spoken and is not spoken, produces subsequent regret.' *Anu-tápa,* lit., 'after-pain,' i.e., repentance.

[3] 'It is to be become by the king [the king ought to be] the remover of the suffering of a person engaged in the affairs of life, who has fallen into trouble: Such is your duty.' The Bengálí have *ás'rama-vásino* for *vishaya-vásino.* The latter reading is supported by K., and the compound is given by Wilson.

राजा । नास्मात् परं[1]

पिअंवदा । तेण हि इअं णो पिअसही तुमं उद्दिसिअ इमं

प्रियंवदा । तेन हि इयम् आवयोः प्रियसखी त्वाम् उद्दिश्य इदम्

अवत्थन्तरं भअवदा मअणेण आरोविदा । ता अरुहसि अब्भुववत्तीए

अवस्थान्तरं भगवता मदनेन आरोपिता[2] । तद् अर्हसि अभ्युपपत्त्या

जीविदं से अवलम्बिदुं ।

जीवितम् अस्या अवलम्बितुं ।

राजा । भद्रे । साधारणो ऽयं प्रणयः[3] । सर्वथानुगृहीतो ऽस्मि ।

सउन्तला ॥ पिअंवदं अवलोइअ ॥ हला किं अन्तेउरविरह-

शकुन्तला ॥ प्रियंवदाम् अवलोक्य ॥ हला किम् अन्तःपुरविरह-

पज्जुस्सुअस्स राएसिणो उवरोहेण ।

पर्युत्सुकस्य राजर्षेर् उपरोधेन[4] ।

राजा । सुन्दरि ।

इदम् अनन्यपरायणम् अन्यथा
हृदयसन्निहिते हृदयं मम ।
यदि समर्थयसे मदिरेक्षणे
मदनबाणहतो ऽस्मि हतः पुनः[5] ॥ ७२ ॥

[1] 'No other than this.' i.e., Nothing short of this; this is exactly my duty.

[2] 'Therefore (know that) this our dear friend has been reduced to this altered condition by the divinity Love on thy account.' *Uddiśya* 'aiming at,' 'regarding:' see p. 102, note 1. *Avasthántaram*, lit., 'another state;' i.e., an alteration from the natural and healthy state. *Áropitá = prápitá*: S.

[3] Compare, in the Vikramorvaśí, Act 2, *Sádháraṇo 'yam ubhayoḥ praṇayaḥ.*

[4] 'What (can you mean) by detaining the Rájarshi, who is pining (by reason of) separation from his royal-consorts?' *Antaḥ-pura*, 'the inner part of the palace,' 'the female apartments,' here put for the occupants.

[5] 'O thou that art near my heart, if this heart of mine which is devoted to no other, thou judgest to be otherwise, (then) O lovely-eyed one, being

Verse 72. Druta-Vilambita (variety of Jagatí). *See* Verse 45.

अनसूया । वअस्स । बहुवल्लहा राआणो सुणीअन्ति ।

अनसूया । वयस्य । बहुवल्लभा राजानः श्रूयन्ते । यथा नौ

पिअसही बन्धुअणसोअणिज्जा ण होइ । तह णिव्वाहेहि ।

प्रियसखी बन्धुजनशोचनीया न भवति । तथा निर्वाहय ।

राजा । भद्रे । किं बहुना ।

परिग्रहबहुत्वे ऽपि द्वे प्रतिष्ठे कुलस्य मे ।
समुद्ररसना चोर्वी सखी च युवयोर् इयं[1] ॥ ७३ ॥

उभे । णिव्वुदह्म ।

उभे । निर्वृते स्वः[2] ।

(already) slain by Love's shafts, I am slain again,' i.e., I suffer a second death. Compare Bhartrihari, i., 63 [*hatamapi nihantyeva madanah*]. *Hridaya-sannihite* = *man-manovasthâyini*, 'O thou that abidest in my heart: Ś: = *chittârudhe*: Ch. *Madirâ*, 'wine,' as applied to *ikshana*, 'the eye,' is said by Śankara to be equivalent to *sundara*, 'beautiful;' or to *ishad-ghûrnana-shîla*, 'slightly inclined to roll about.' Wine-eyed may mean 'one whose eyes intoxicate like wine.'

[1] 'Even in the multitude of (my) wives [however numerous may be my wives] there (will be) but two chief-glories of my race, the sea-girt earth on the one hand [*cha*] and on the other [*cha*] this friend of yours;' i.e., There will be but two sources of glory to my race, viz., the sea-girt earth and Śakuntalá. *Pratishthá* = *utkarsha-hetu*, 'a cause of renown,' 'a distinguished ornament:' Ś.: properly 'a cause of stability,' 'a prop,' 'a support,' 'a stay.' *Pari-graha-bahutwe* = *kalatra-báhulye*. The Devanágarí MSS. read *samudra-vasaná*, 'clothed in the ocean,' 'having the ocean for its garments' [*samudra eva vastráni yasyáh*: Ś.] The Bengálí all have *samudra-rasaná*, which is literally 'sea-girt' [*rasaná* = *mekhalá*] and seems to be the better reading. Compare Hitop., 1. 2542. Confusion between *rasaná* and *vasaná* may easily have arisen. *Cha cha*: see page 13, note 1.

[2] In the Bengálí MSS., the dialogue which follows these words has several interpolations.

Verse 73. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53.

पिअंवदा ॥ सदृष्टिक्षेपं ॥ अणसूए । जह एसो इदो दिण्णदिट्ठी
प्रियंवदा ॥ सदृष्टिक्षेपं ॥ अनसूये । यथा एष इतो दत्तदृष्टिर्
उस्सुओ मिअपोदओ मादरं अण्णेसदि । एहि । संजोएम णं ॥
उत्सुको मृगपोतको मातरम् अन्विष्यति । एहि । संयोजयाव[1] एनं ॥
इत्युभे प्रस्थिते ॥
इत्युभे प्रस्थिते ॥

शकुन्तला । हला । असरणम्हि । अण्णदरा वो आअच्छदु ।
शकुन्तला । हला अशरणास्मि । अन्यतरा युवयोर् आगच्छतु ।
उभे । पुहवीए जो सरणं । सो तुह समीवे वट्टइ ॥ इति निष्क्रान्ते ॥
उभे । पृथिव्या यो शरणं । स तव समीपे वर्तते ॥ इति निष्क्रान्ते ॥
शकुन्तला । कहं गदाओ एव्व ।
शकुन्तला । कथं गते एव ।

राजा । अलम् आवेगेन । नन्वयम् आराधयिता जनस् तव समीपे वर्तते[2] ।

किं शीतलैः क्लमविनोदिभिर् आर्द्रवातान्
सञ्चारयामि नलिनीदलतालवृन्तैः ।
अङ्के निधाय करभोरु यथासुखं ते
संवाहयामि चरणाव् उत पद्मताम्रौ[3] ॥ ७४ ॥

[1] Literally, 'Let us cause it to join (its mother)' 'let us lead it to its mother:' *Mátrá saha iti anushanga*: Ś. Some word like *pásya*, 'See!' may be supplied before *yathá* in the sentence preceding.

[2] 'Does not this person, thy humble-servant, [thy adorer] remain near thee?' *i.e.*, Am not I here to wait upon thee, in place of thy friends?' The Bengálí add *sakhi-bhúmau*. *Árádhayitá* = *parichárakah*, 'an attendant,' 'a servant': Ś., but it is also 'the worshipper of a deity,' and therefore implies adoration as well as service. There is designedly a double-entendre.

[3] 'Shall I set in motion moist breezes by (means of) cool lotus-leaf-fans

Verse 74. Vasantatilaká (variety of Śakkarí). See Verses 8, 27, 31, 43, 46, 64.

शकुन्तला । न माननीयेषु आत्मानम् अपराधयिष्यामि ॥ इत्युत्थाय गन्तुम् इच्छति ।

शकुन्तला । न माननीयेषु आत्मानम् अपराधयिष्यामि[1] ॥ इत्युत्थाय गन्तुम् इच्छति ।

राजा । सुन्दरि । अपरिनिर्वाणो दिवसः[2] । इयं च ते शरीरावस्था ।

which-remove languor? or placing thy feet, brown as the lotus, O' round-thighed (maiden), in (my) lap shall I rub them soothingly.' *Karabhoru*, voc. c. of *karabhorú*. According to Pánini, IV., i., 69, *Úru*, 'a thigh or hip,' at the end of this and some other compounds becomes *úrú* and is declined like *vadhú*; and *karabhorúh* is said to be equivalent to *vrittorúh strí*, 'a woman with round thighs.' *Karabha* is 'the thick part of the hand,' 'the part between the wrist and the fingers;' it is also 'a young elephant.' Dr. Boehtlingk considers that the comparison is taken from the first of these senses. It may with more reason be taken from the other: for from the following gloss of Chandra-śekhara, it seems probable that as *kara* stands for both the human hand and the trunk of an elephant, and *karabha* for the upper part of the hand, so the latter word may be taken for the same part of an elephant's trunk. *Karabhah práṇyangam* ['is part of an animal'] *tadiva úrur yasyáh śubha-lakshaṇam idam tad uktam, hasti-hasta-nibhair* ['like an elephant's trunk'] *vrittair* ['round'] *asthábhaih karabhopamaih prápnuvantyúrúbhih śaśwat striyah sukham anangajam.* The epithet may therefore mean 'having thighs gracefully tapering like the trunk of an elephant.' Compare *karabhopámorúh*: Raghu-vanśa, vi., 83. *Samváhayámi* = *mardayámi*: *Sam-váh* is applied especially to the rubbing, kneading, or shampooing of the limbs. *Padma-támrau*: Chézy observes that the Hindú women extracted a rosy-coloured dye from a plant called *Lawsonia Inermis*, with which they dyed their nails and fingers, as well as their feet. Cf. *Strí-nakha-páṭalam kuruvakam*: Vikramorvaśí, Act 2.

[1] 'I will not make myself in fault with those whom I am bound to respect [towards those who are worthy of respect]' *i.e.*, with my foster-father and others.

[2] 'The day is not (yet) cool.' *Aparinirváṇa* = *anapagata-tívrátapah*, 'having its great heat not yet passed off.' 'It was still noon:' S. Some MSS. have *anirváṇa*, and others *apa-nirvána* [= *anirvána*, *nirváṇa-rahita*].

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणं ।
कथम् आतपे गमिष्यसि परिबाधापेलवैर् अङ्गैः[1] ॥ ७५ ॥

॥ इति बलाद् एनां निवर्तयति ॥

शकुन्तला । पौरव । रक्ष विनयं । मदनसन्तप्तापि न खलु आत्मनः प्रभवामि[2] ।

राजा । भीरु । अलं गुरुजनभयेन । दृष्ट्वा ते विदितधर्मा तत्रभवान् नात्र दोषं ग्रहीष्यति कुलपतिः[3] । अपि च

गान्धर्वेण विवाहेन बह्व्यो राजर्षिकन्यकाः ।
श्रूयन्ते परिणीतास् ताः पितृभिश् चाभिनन्दिताः[4] ॥ ७६ ॥

[1] 'Having left the couch of flowers (and) the covering of thy bosom formed of lotus leaves, how wilt thou go in the heat, with thy limbs (too) delicate for hardships?' *Paribádha-pelava* = *duhkhásahishnu*, 'incapable of bearing hardship.' The Bengálí have *komala* for *pelava*.

[2] 'Even though inflamed by Love, I have not the power (of disposing) of myself.' i.e. *yena twam-manoratha-púranam kriyate*, 'so that your wishes may be fulfilled:' Ś.

[3] 'Having seen it, his reverence the head-of-your-society who knows-the-law will not take (it as a) fault in you,' *i.e.*, will not attribute blame to you in this matter.' *Drishtwá te* is supported by the concurrent authority of the Taylor, Mackenzie, and Colebrooke MSS. I have not ventured to follow Dr. Boehtlingk in reading *Dishtyá te*. My own Bombay MS. omits the words entirely, but, a blank space indicates that something is left out. *Viditadharmá*: see Pán. V. 4, 124. *Dharma* at the end of a Bahuvríhi compound becomes *dharman*. Cf. *Yuvám kshatriya-dharmánau*: Hitop., l. 2473.

[4] 'Many daughters of Rájarshis [p. 43, notes 1 and 2] are heard to have been married by the marriage (called) Gándharva, and (even) they have

Verse 75. Áryá or Gáthá. (*See* Verse 2.)

⏑⏑— | ⏑⏑⏑⏑ | ⏑⏑— || ⏑⏑— | ⏑⏑— | ⏑—⏑ | —⏑⏑ |
⏑⏑— | ⏑—⏑ | —⏑⏑ || ⏑⏑— | —— | ⏑ | —— |

Verse 76. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73.

शकुन्तला । मुञ्च दाव मं । भूओवि सहीजणं अणुमाणइस्सं ।

शकुन्तला । मुञ्च तावन् मां । भूयो ऽपि सखीजनम् अनुमान-यिष्यामि[1] ।

राजा । भवतु । मोक्ष्यामि ।

शकुन्तला । कदा ।

शकुन्तला । कदा ।

राजा ।

अपरिक्षतकोमलस्य तावत्
कुसुमस्येव नवस्य षट्पदेन ।
अधरस्य पिपासता मया ते
सदयं सुन्दरि गृह्यते रसो ऽस्य[2] ॥ ७७ ॥

॥ इति मुखम् अस्याः समुन्नमयितुम् इच्छति । शकुन्तला परिहरति नाट्येन ॥

received the approval of their fathers [been approved by their fathers].' The Gándharva marriage is one of the forms of marriage described in Manu iii, 22, et seq. It is a marriage proceeding entirely from love [*káma-sambhava*] or the mutual inclination [*anyonyechchhá*] of a youth and maiden, and concluded without any ceremonies and without consulting relatives: see especially Manu, iii., 32. *Gándharva = paraspara-bháshayá krito viváha*: K. The long scene which follows this verse in the Bengálí MSS. is omitted in all the Devanágarí, and must be regarded as an interpolation.

[1] 'I will again take counsel with my female friends.' *Anuman* in the causal may mean 'to ask the consent of,' 'to cause or to induce to assent.'

[2] '(As) by the bee (the honey) of the fresh, untouched tender blossom, (so) now by me eager-to-allay-my-thirst must the nectar of this under-lip of thine be gently stolen, O fair one, (ere I can let thee go.') *Aparikshata*, lit., 'unhurt,' 'uninjured,' applied to a virgin. *Adharasya*: compare p. 32, note 5.

Verse 77. **Aupachchhandasika**, containing eleven syllables to the first half-line, and twelve to the second, each whole line being alike.

⏑ ⏑ — ⏑ ⏑ — ⏑ — ⏑ — — || ⏑ ⏑ — — ⏑ ⏑ — ⏑ — ⏑ — —

नेपथ्ये । चक्रवाकवधुके आमन्त्रयस्व सहचरं । उपस्थिता रजनी ।[1]

शकुन्तला ॥ ससम्भ्रमं ॥ पौरव । असंशयं मम शरीरवृत्तान्तोपल-म्भाय[2] आर्या गौतमी इत एव आगच्छति । तावद् विटपान्तरितो[3] भव ।

राजा । तथा ॥ इत्यात्मानम् आवृत्य तिष्ठति ॥

॥ ततः प्रविशति पात्रहस्ता[4] गौतमी सख्यौ च ॥

सख्यौ । इत इत आर्या गौतमी ।

[1] '[*Behind the scenes.*] O female-chakraváka, bid farewell to thy mate: the night is at hand [arrived].' *Chakraváka-vadhuká* [Pánini, VII., 4, 13] *i.e.*, the Chakravákí or female of the Ruddy goose, commonly called the Brahmaní duck (Anas Casarca). The male and female of these birds keep together during the day (whence one of their names, *dwandwa-chara*, 'going in pairs') and are, like turtle-doves, patterns of constancy and connubial affection; but the legend is that they are doomed to pass the night apart (whence the name *rátri-viślesha-gámin*) in consequence of a curse pronounced upon them by some saint whom they had offended. Accordingly, as soon as night commences, they take up their station on opposite banks of a river, and call to each other in piteous cries. The name *rathánga* or *ratha-páda*, 'chariot-footed,' sometimes given to them, indicates some peculiar formation of the feet. Constant allusion is made to their habits: thus in the Vikram., Act 4, *Sahacharím dúre matwá viraushi samutsukah.* *Cf.* also Meghadúta, verse 82, and Raghu-vanśa, viii., 56.

[2] 'To ascertain the state of my bodily health.' Prákrit has no dative, but gives the force of that case to the genitive.

[3] 'Concealed by the branches:' see page 105, note 1.

[4] 'With a vessel in her hand.' One MS. has *udaka-pátra-hastá*, 'with a vessel of water in her hand.'

गोतमी ॥ शकुन्तलाम् उपेत्य ॥ जादे । अवि लहुसन्दावाइं दे
गौतमी ॥ शकुन्तलाम् उपेत्य ॥ जाते । अपि लघुसन्तापानि॰ ते
अङ्गाइं ।
ऽङ्गानि ।

शकुन्तला । अज्जे अत्थि मे विसेसो ।
शकुन्तला । आर्य्ये अस्ति मे विशेषः[1] ।

गोतमी । इमिणा दब्भोदएण णिराबाधं एव्व दे सरीरं भवि-
गौतमी । अनेन दर्भोदकेन[2] निराबाधम् एव ते शरीरं भवि-
स्सदि ॥ शिरसि शकुन्तलाम् अभ्युक्ष्य ॥ वच्छे । परिणदो दिवसो ।
ष्यति ॥ शिरसि शकुन्तलाम् अभ्युक्ष्य ॥ वत्से । परिणतो दिवसः ।
एहि । उडजं एव्व गच्छम्ह ॥ इति प्रस्थिता ॥
एहि । उटजम् एव गच्छामः ॥ इति प्रस्थिताः ॥

शकुन्तला ॥ आत्मगतं ॥ हिअअ । पढमं एव्व सुहोवणदे मणोरहे
शकुन्तला ॥ आत्मगतं ॥ हृदय । प्रथमम् एव सुखोपनते मनोरथे
कादरभावं ण मुञ्चसि । साणुसअविहडिअस्स कहं दे सम्पदं सन्दावो ॥
कातरभावं न मुञ्चसि । सानुशयविघटितस्य कथं ते साम्प्रतं सन्तापः ॥
पदान्तरे स्थित्वा । प्रकाशं ॥ लदावलअ सन्दावहारअ । आमन्तेमि
पदान्तरे स्थित्वा । प्रकाशं ॥ लतावलय सन्तापहारक । आमन्त्रये
तुमं भूओवि परिभोअस्स ।
त्वां भूयोऽपि परिभोगाय[3] ।

[1] 'O venerable mother! there is a change for the better in me.' *Nairujyam kinchid idánim vrittam,* 'There is now some freedom from pain:' Ć. *Ajje* is the reading of the oldest MSS. supported by Ś. and Ch. *Viśeshe* is 'a change for the better,' in contradistinction to *vikára,* 'a change for the worse.' The very same expression occurs in Málavikág., p. 46, l. 9.

[2] 'With this Darbha-water,' *i.e.,* water and Kuśa-grass mixed and used for the *śántyudakam,* mentioned at p. 97, l. 4; see also p. 18, note 1 in middle.

[3] 'O heart, even before, when the object-of-thy-desire readily presented

॥ दुःखेन निष्क्रान्ता शकुन्तला सहेतराभिः ॥

राजा ॥ पूर्वस्थानम् उपेत्य । सनिःश्वासं ॥ अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः । मया हि

मुहुर् अङ्गुलिसंवृताधरोष्ठं
प्रतिषेधाक्षरविक्लवाभिरामं ।
मुखम् अंसविवर्ति पक्ष्मलाक्ष्याः
कथमप्युन्नमितं न चुम्बितं तु[1] ॥ ७८ ॥

itself, thou didst not abandon (thy) anxiety. How (great) now (will be) the anguish of thee regretful (and) dispirited! [*After advancing a step, standing still again, aloud*] O bower of creepers, remover of my suffering, I bid thee adieu, (hoping) to occupy (thee) again [to have enjoyment of thee again].' *Prathamam eva*, etc.: see page 121, line 2. *Sukhopanate*: compare *yad upanatam duhkham sukham tat*: Vikram., end of Act 3. *Vighatita*, 'broken,' distracted with grief.' *Paribhoassa*: see page 129, note 2. *Paribhogáya*: Compare *paribhukta*: page 132, line 1.

[1] 'Alas! the fulfilment of desired objects has hindrances [there are many obstacles in the way of the accomplishment of one's wishes]; for by me the face of the lovely-eye-lashed-eyed (maiden), having its upper and lower lip repeatedly protected by (her) fingers, beautiful in stammering out the syllables of denial, turning (away from me) towards the shoulder, was with some difficulty raised but not kissed.' *Anguli-samvrita = angulibhyám pihita*: Ś. *Adharoshtha*: see p. 32, note 5, in middle. *Pratishedhákshara*, i.e., *na mamádharam chumbaníyam* [*unnamaníyam*] 'my lip must not be kissed:' Ś.Ch. *Alam alam má iti prabhritibhih*, 'by such expressions as 'enough,' 'enough,' 'don't:' K. Some of the Devanágarí MSS. read *pratishedhántara*. *Akshara* is 'a syllable,' as well as 'a letter:' see *ekákshara* in Wilson's Dictionary. *Ansa-vivarti = tiryak-kritam*, 'turned on one side:' Ch. It may, however, also mean 'revolving on the shoulders' [*ansayor vivarti*]. Śankara mentions another reading, *anga-vivarti = kroda-ghúrnamánam*. *Pakshmaláksh́i = cháru-bahu-pakshma-yuktam*, or *praśasta-pakshma-yuktam akshi yasyáh*, 'who has eyes with beautiful eye-lashes:' Ś., and Ch.: *i.e.*, 'Whose eye-lashes are brown like the leaf of a lotus:' Ch. The Hindú women used collyrium to darken the

Verse 78. Aupachchhandasika. *See* Verse 77.

क्व नु खलु सम्प्रति गच्छामि । अथवा । इहैव प्रियापरिभुक्तमुक्ते लता-वलये मुहूर्तं स्थास्यामि[1] ॥ सर्वतो ऽवलोक्य ॥

तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायाम् इयं
क्लान्तो मन्मथलेख एष नलिनीपत्त्रे नखैर् अर्पितः ।
हस्ताद् भ्रष्टम् इदं बिसाभरणम् इत्यासज्यमानेक्षणो
निर्गन्तुं सहसा न वेतसगृहाच् छक्तो ऽस्मि शून्याद् अपि[2] ॥ ७९ ॥

आकाशे । राजन्

सायन्तने सवनकर्मणि सम्प्रवृत्ते
वेदीं हुताशनवतीं परितः प्रकीर्णाः ।

eye-lashes and eye-brows. *Pakshmala* is properly, 'possessed of eye-lashes' [*pakshmavat*] an adjective formed from *pakshman* as *sidhmala* from *sidhman*: Pāṇini, v., 2, 97. *Utpakshmala,* 'having upturned eyelashes,' occurs about the middle of the second Act of the Vikramorvaśí. *Kathamapi,* 'somehow or other,' 'hardly:' compare page 128, line 13. *Na chumbitam tu* is the reading of the Calcutta edition and the Sáhitya-darpaṇa, [page 116], supported by Chandra-śekhara.

[1] 'Or rather, I will remain for a brief space in this bower of creepers (once) occupied, (but now) abandoned by my beloved.' *Athavá*: see page 30, note 1; and page 23, note 1, at end. *Paribhukta*: Compare *paribhogáya,* page 130, note 3 at end. *Muhúrtam*: see page 36, note 2, at end.

[2] 'Here on the stone-seat is her flowery couch impressed by her form; here is the faded love-letter committed to the lotus-leaf with her nails; here is the lotus-fibre bracelet slipped from her hand—having my eyes fixed on such (objects as these) I am not able to tear myself away [go out hastily] from the Vetasa-arbour, even though deserted (by her).' *Śarira-lalitá = deha-sanghrishtá,* 'rubbed by the body:' see *anatilulita,* p. 115, note 1. *Siláyám*: see page 105, note 3, and page 121, note 3. *Klánta*: Śankara and the Bengálí MSS. read *kánta,* 'charming,' 'dear.' *Visábharaṇa = mṛiṇála-valaya*: see p. 106, note 2. *Ásajyamánekshaṇo = áropyamánekshaṇo. Vetasa-gṛihát = latá-maṇḍapát,* 'from the arbour of creepers:' see p. 104, line 4.

Verse 79. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 40, 63.

छायाश्चरन्ति बहुधा भयम् आदधानाः
सन्ध्यापयोदकपिशाः पिशिताशनानाम्[1] ॥ ८० ॥

राजा । अयम् अयम् आगच्छामि ॥ इति निष्क्रान्तः ॥

॥ तृतीयोऽङ्कः ॥

[1] '[*In the air.*] The evening sacrificial rite being commenced, the shadows of the Rákshasas, brown as evening clouds, scattered around the altar which bears the consecrated fire, are flitting about in great numbers, producing consternation.' *Ákáśe*: see p. 96, note 3. *Śavana-karmaṇi* = *homa-karmaṇi*. *Sampravṛitte* = *upakránte*. *Prakírṇáh* is the reading of the oldest MSS.: Śankara reads *vistírṇáh*: the Devanágarí, *prayastáh*, 'striving,' 'using effort.' *Hutáśanavatím* = *áhitágnim*. *Bhayam ádadhánáh* = *trásam utpádayantyah*. *Piśitáśanánám* = *rákshasánám*. The Rákshasas [see p. 39, note 6] were so called from their appetite for raw flesh [*piśita*].

*Verse 80. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74.

॥ अथ चतुर्थाङ्कादौ विष्कम्भः[1] ॥

॥ ततः प्रविशतः कुसुमावचयम् अभिनयन्त्यौ सख्यौ ॥

अनसूआ । हला पिअंवदे । जइवि गन्धव्वेण विवाहविहिणा णि-
अनसूया । हला प्रियंवदे । यद्यपि गान्धर्वेण विवाहविधिना नि-
व्वुत्तकल्लाणा सउन्दला अणुरूवभत्तुगामिणी संवुत्तेत्ति णिव्वुदं मे
र्वृत्तकल्याणा शकुन्तला अनुरूपभर्तृगामिनी संवृत्तेति निर्वृतं मे
हिअअं तहवि एत्तिअं चिन्तणिज्जं ।
हृदयं तथापि इयच् चिन्तनीयं[2] ।

पिअंवदा । कहं विअ ।
प्रियंवदा । कथम् इव ।

अनसूआ । अज्ज सो राएसी इट्ठिं परिसमाविअ इसीहिं वि-
अनसूया । अद्य स राजर्षिर् इष्टिं परिसमाप्य ऋषिभिर् वि-
सज्जिदो अत्तणो णअरं पविसिअ अन्तेउरसमागदो इदोगदं वुत्तन्तं
सर्जित आत्मनो नगरं प्रविश्य अन्तःपुरसमागत इतोगतं वृत्तान्तं
सुमरदि वा ण वेत्ति ।
स्मरति वा न वेति ।

पिअंवदा । वीसद्धा होहि । ण तादिसा आकिदिविसेसा गुणवि-
प्रियंवदा । विस्रब्धा भव । न तादृशा आकृतिविशेषा गुणवि-

[1] See the note on the term Vishkambha, page 97, note 3.

[2] 'Although my heart is comforted by the thought that Śakuntalá has become completely happy in being united to a husband worthy of her by a Gándharva marriage; nevertheless, there is still some cause for anxiety [there is still something to be thought about].' *Gándharveṇa*: see p. 127, note 4. *Anurúpa-bhartri-gámini*: the Bengálí have *anurúpa-bhartri-bhágini*. *Iti* may often be translated by 'so thinking.' see p. 140, note 2.

रोहिणो होन्ति । किन्तु तादो दाणिं इमं वुत्तन्तं सुणिअ ण आणे
रोधिनो भवन्ति । किन्तु तात इदानीम् इमं वृत्तान्तं श्रुत्वा न जाने
किं पडिवज्जिस्सदि त्ति ।
किं प्रतिपत्स्यत[1] इति ।

अणसूआ । जह अहं देक्खामि । तह तस्स अणुमदं भवे ।
अनसूया । यथा अहं पश्यामि । तथा तस्य अनुमतं भवेत् ।

पिअंवदा । कहं विअ ।
प्रियंवदा । कथम् इव ।

अणसूआ । गुणवदे कण्णआ पडिवादणिज्जेत्ति अअं दाव पढमो
अनसूया । गुणवते कन्या प्रतिपादनीया इति अयं तावत् प्रथमः
सङ्कप्पो । तं जदि देव्वं एव्व सम्पादेदि । णं अप्पाआसेण किदत्थो
[2]सङ्कल्पः । तं यदि दैवम् एव सम्पादयति । ननु अल्पायासेन कृतार्थो

गुरुजनः ।

पिअंवदा ॥ पुप्फभाअणं विलोइअ ॥ सहि । अवचिदाइं बलिकम्म-
प्रियंवदा ॥ पुष्पभाजनं विलोक्य ॥ सखि । अवचितानि बलिकर्म-
पज्जत्ताइं कुसुमाइं ।
पर्याप्तानि कुसुमानि ।

[1] 'Such distinguished characters as these do not become enemies to virtue [do not treat virtuous women with contumely]. But I know not now what reply the father will make when he has heard this intelligence.' *Ákriti* properly 'form,' 'figure.' *Kintu* is inserted by the Mackenzie MS., supported by K. *Pratipatsyate* = *abhidhásyati* : S. : = *prativakti* : K. : Westergaard gives 'respondere' as one sense of *pratipad.* Compare *tach chhrutwá tatheti pratyapadyata* : Rámáy., I., 10, 15. 'What he will do,' or 'whether he will ratify it,' would be an equally correct translation.

[2] '"The maiden is to be given to a worthy (husband):" such was the first purpose-of-his-heart.' *Sankalpa* = *manoratha* : S. : properly 'a resolve,' 'mental determination :' see p. 48, line 4, with note 1 at end.

अनसूया । ननु प्रियसख्याः शकुन्तलायाः सौभाग्यदेवता अर्च-
नीया[1] ।

प्रियंवदा । युज्यते ॥ इति तदेव कर्मारभेते ॥

नेपथ्ये । अयम् अहं भोः[2] ।

अनसूया ॥ कर्णं दत्त्वा ॥ सखि । अतिथिना इव निवेदितं[3] ।

प्रियंवदा । ननु उटजसंनिहिता शकुन्तला ॥ आत्मगतं ॥ अद्य
पुनर् हृदयेन असंनिहिता[4] ।

[1] 'Is not the guardian-deity of our dear friend Śakuntalá to be honoured (with an offering)?' *Saubhágya-devatá*, 'the tutelary deity,' 'the deity who watches over the fortune and welfare of any one.' The Bengálí read *devatáh*, 'deities,' and Śankara adds *Shashṭiká-gaurí-prabhṛitayah*, 'such as Shashṭiká [Durgá], Gaurí, etc.'

[2] '[*Behind the scenes.*] It is I, ho there!' *Nepathye*: see p. 2, note 2. *Ayam aham ágatosmi iti arthah*: Ś. See Manu, ii., 122, etc. 'After salutation, a Bráhman must address an elder saying, 'I am such an one' [*asau námáham*] pronouncing his own name. If any persons (through ignorance of Sanskrit) do not understand the form of salutation (in which mention is made) of the name, to them should a learned man say, "It is I" (*aham iti*), and in that manner should he address all women. In the salutation he should utter the word *bhoh* [*bhoh-śabda*], for the particle *bhoh* is held by sages to have the same property with names (fully expressed).'

[3] '(It seems) as if an announcement were made by a guest [as if a guest were announcing himself].' This is the reading of the Bengálí, the Devanágarí have *atithinám*.

[4] 'With her heart she is not near,' *i.e.*, her heart is absent with Dushyanta.

[illegible]

अनसूया । भवतु । अलम् एभिः कुसुमैः ।

॥ इति प्रस्थिते ॥

नेपथ्ये । आ अतिथिपरिभाविनि ।

विचिन्तयन्ती यम् अनन्यमानसा
तपोधनं वेत्सि न माम् उपस्थितं ।
स्मरिष्यति त्वां न स बोधितो ऽपि सन्
कथां प्रमत्तः प्रथमं कृताम् इव[1] ॥ ८१ ॥

[illegible]

प्रियंवदा । हाधिक् हाधिक् । अप्रियम् एव संवृत्तं । कस्मिन्न् अपि पूजार्हे

[illegible]

ऽपराद्धा शून्यहृदया शकुन्तला ॥ पुरो ऽवलोक्य ॥ न खलु यस्मिन्

[illegible]

कस्मिन्न् अपि । एष दुर्वासाः सुलभकोपो महर्षिः । तथा शप्त्वा वेगचटु-

[illegible]

लोत्फुल्लदुर्वारया गत्या प्रतिनिवृत्तः[2] । को ऽन्यो हुतवहाद् दहितुं

[1] 'Woe! thou that art disrespectful to a guest! that (man) of whom (thou art) thinking to-the-exclusion-of-every-other-object-from-thy-mind, (so that) thou perceivest not me, rich in penance, to have approached, shall not recall thee to his memory, even being reminded; as a drunken-man (does not recall) the talk [speech] previously made (by himself).' *Atithi-paribhávini*: see p. 35, note 2: the Bengálí have *katham atithim paribhavasi.* *Vetsi* = *vibhávayasi*: S. *Bodhito* = *smáritah*: S. *Kritam*, i.e., *átmanaiva*: S. *Kathám kri* is equivalent to the root *kath*, 'to speak,' 'tell,' 'say;' and *kathám kritám* to *kathitám*, 'what is spoken,' 'said.'

[2] 'A very unpleasant thing has occurred. Śakuntalá, in her absence of mind, has committed an offence against some person deserving of respect. [*Looking on in front.*] Not, indeed, against some (mere ordinary) person:

Verse 81. VANŚASTHAVILA (variety of JAGATÍ.) *See* Verses 18, 22, 23, 67.

पहविस्सदि ।
प्रभविष्यति[1] ।

अनसूया । गच्छ । पादेसु पणमिअ णिवत्तेहि णं जाव अहं
अनसूया । गच्छ । पादयोः प्रणम्य निवर्तय एनं यावद् अहम्

अग्घोदअं उवकप्पेमि ।
अर्घोदकम् उपकल्पयामि[2] ।

(for I see that) it is the great Rishi Durvásas, easily-provoked to anger. After uttering such a curse, he has turned back with a step tremulous, bounding and difficult to be checked through its impetuosity.' *Śúnya-hridayá* lit., 'empty-hearted,' one whose heart is engrossed with some other object. *Vega-chatula*, etc.: This is the reading of the Mackenzie MS., and seems to have been that of K. All the Devanágarí have *upphulla*, for the Sanskrit *utphula* from the root *sphul*, 'to leap,' allied to *sphur*. *Utphála* from the same root is given by Wilson, and both *sphula* and *sphura*, but not *utphula*, which is a legitimate word. As to the Prákrit *upphulla*, it may be observed that many consonants in Prákrit are too weak to sustain themselves singly, and that if elision does not take place, the consonant is sometimes doubled. Thus *sukkha*, or *suha* may be written for the Sanskrit *sukha*, and *nihitta* or *nihia* for *nihita*: Lassen's Instit. Prák., p. 276, 3. The oldest Bengálí MS. has *avirala-pádoddháraya*, and the Calcutta edition *avirala-páda-twarayá gatyá*. As to Durvásas, he is a Saint or Muni, represented by the Hindú poets as excessively choleric, and inexorably severe. The Puránas and other poems contain frequent accounts of the terrible effects of his imprecations on various occasions, the slightest offence being in his eyes deserving of the most fearful punishment. On one occasion he cursed Indra, merely because his elephant let fall a garland which he had given to this god; and in consequence of this imprecation all plants withered, men ceased to sacrifice, and the gods were overcome in their wars with the demons: see Vishnu-Pur., p. 70. With regard to the title Maharshi: see p. 38, note 3, and p. 43, note 2.

[1] 'Who beside Fire will have (such) power to consume?' Śankara has *tathá* [*taha*] at the end of this sentence, but I have not ventured to insert it, without other authority. The wrath of a Bráhman is frequently compared to fire: see p. 74, note 3, and p. 49, note 2.

[2] 'Therefore, bowing down at his feet, persuade him to return, whilst I

प्रियंवदा । तथा ॥ इति निष्क्रान्ता ॥

अनसूया ॥ पदान्तरे स्खलितं निरूप्य ॥ अहो । आवेगस्खलितया गत्या प्रभ्रष्टं मे हस्तात् पुष्पभाजनं ॥ इति पुष्पोच्चयं रूपयति[1] ॥.

प्रियंवदा ॥ प्रविश्य ॥ सखि । प्रकृतिवक्रः स कस्य अनुनयं प्रतिगृह्णाति । किमपि पुनः सानुक्रोशः कृतः[2] ।

अनसूया ॥ सस्मितं ॥ तस्मिन् बहु एतदपि । कथय[3] ।

प्रियंवदा । यदा निवर्तितुं न इच्छति । तदा विज्ञापितो मया । भगवन् । प्रथममिति प्रेक्ष्य अविज्ञाततपःप्रभावस्य दुहितृजनस्य भगवता एको ऽपराधो मर्षयितव्य इति[4] ।

prepare a propitiatory offering and water.' The Bengálí have *patitwá*, 'having fallen' for *pranamya*. *Arghyodakam*: see p. 35, notes 3 and 4.

[1] 'She acts the gathering up of the flowers.' *Uchchaya* has the same sense as *samuchchaya*, 'collecting together in a heap:' see p. 79, line 3.

[2] 'Whose friendly-persuasion will this crooked-tempered (person) accept? however, he was somewhat softened [he was made a little merciful].' *Prakriti-vakra*, 'one whose disposition is crooked or harsh,' 'ill-tempered,' 'cross-grained.'

[3] 'Even this (somewhat) was much for him: say on.'

[4] 'Considering (it is) the first-time, this one offence of the daughter, who is unaware of the potency of penance, is to be pardoned by your reverence.'

अनसूया । तदो तदो ।

अनसूया । ततस् ततः ।

प्रियंवदा । तदो मे वअणं अण्णहाभविदुं णारिहदि । किन्तु

प्रियंवदा । ततो मे वचनम् अन्यथाभवितुं नार्हति । किन्तु

अहिण्णाणाभरणदंसणेण साओ णिवत्तिस्सदि त्ति मन्तअन्तो सअं

अभिज्ञानाभरणदर्शनेन शापो निवर्तिष्यत इति मन्त्रयमाणः स्वयम्

अन्तरिहिदो ।

अन्तर्हितः[1] ।

अनसूआ । सक्कं दाणिं अस्ससिदुं अत्थि । तेण राएसिणा

अनसूया । शक्यम् इदानीम् आश्वसितुम् अस्ति । तेन राजर्षिणा

सम्पत्थिदेण सणामहेअङ्किदं अङ्गुलीअअं सुमरणीअं त्ति सअं पि-

सम्प्रस्थितेन स्वनामधेयाङ्कितम् अङ्गुलीयकं स्मरणीयम् इति स्वयं पि-

णद्धं । तस्सिं साहीणोवाआ सउन्दला भविस्सदि ।

नद्धं । तस्मिन् स्वाधीनोपाया शकुन्तला भविष्यति[2] ।

प्रियंवदा । सहि । एहि । देवकज्जं दाव णिव्वत्तेम्ह ।

प्रियंवदा । सखि । एहि । देवकार्यं तावन् निर्वर्तयावः ।

Prathamam iti: The Bengálí, supported by K., have *prathamá-bhaktim avekshya*, 'in consideration of her former devotion.'

[1] '"My word must not be falsified: but at the sight of the jewel-of-recognition, the curse shall cease:" so speaking, he withdrew himself from sight [vanished.]' *Abhijnáná-bharaṇa*, lit., 'the recognition-ornament,' 'the token-ring:' see p. 3, note 2. *Nárihadi*: see p. 53, note 2. *Swayam antarhitaḥ*, lit., 'he became self-hidden.'

[2] 'A ring stamped with his name was by that Rájarshi himself at his departure, fastened on (her finger) as a souvenir. In that [with that], Śakuntalá will be possessed-of-a-resource-in-her-own-power.' *Swa-náma-dheyánkitam*: see p. 52, notes 1 and 2. *Smaraṇíyam iti*: properly, 'Saying, "It is a remembrance:"' *Iti* often involves the sense of 'saying,' 'thinking,' etc.: see p. 60, note 1. The Bengálí add *Śakuntalá-haste*, but

॥ इति परिक्रामतः ॥

पिअंवदा ॥ अवलोइअ ॥ अणसूए । पेक्ख दाव । वामहत्थोवहि-

प्रियंवदा ॥ अवलोक्य ॥ अनसूये । प्रेक्षस्व तावत् । वामहस्तोपहि-

दवअणा आलिहिदा विअ पिअसही । भत्तुगदाए चिन्ताए अत्ताणं पि

तवदना आलिखिता इव प्रियसखी[1] । भर्तृगतया चिन्तया आत्मानमपि

ण एसा विभावेदि । किं उण आअन्तुअं ।

न एषा विभावयति । किं पुनर् आगन्तुकं ।

अणसूआ । पिअंवदे । दुवेणं ज्जेव णो मुहे एसो वुत्तन्तो चिट्ठदु ।

अनसूया । प्रियंवदे । द्वयोर् एव नौ मुखे एष वृत्तान्तस् तिष्ठतु ।

रक्खणीआ क्खु पकिदिपेलवा पिअसही ।

रक्षणीया खलु प्रकृतिपेलवा प्रियसखी[2] ।

पिअंवदा । को दाणिं उण्होदएण णोमालिअं सिञ्चेदि ।

प्रियंवदा । क इदानीम् उष्णोदकेन नवमालिकां सिञ्चति ।

॥ इत्युभे निष्क्रान्ते ॥

॥ विष्कम्भः ॥

I have not ventured to do so, without the authority of the Devanágarí or K. *Tasmin*: Ś. has *tasmát.*

[1] 'Our dear friend, her face resting on her left hand, (is motionless) as if in a picture:' see p. 6, note 1.

[2] 'Let this circumstance remain in the mouth of us two only. Our dear friend being of a delicate nature must be spared [preserved],' *i.e.*, She must not be told about this imprecation, lest her feelings be so hurt, that her delicate constitution be injured. *Vrittántah*, i.e., *śápa-vrittántah*: Ś.

॥ अथ चतुर्थो ऽङ्कः ॥

॥ ततः प्रविशति सुप्तोत्थितः[1] शिष्यः ॥

शिष्यः । वेलोपलक्षणार्थम् आदिष्टो ऽस्मि तत्रभवता प्रवासाद् उपावृत्तेन काश्यपेन । प्रकाशं निर्गतस् तावद् अवलोकयामि कियद् अवशिष्टं रजन्या इति[2] ॥ परिक्रम्यावलोक्य च ॥ हन्त प्रभातं । तथा हि,

यात्येकतो ऽस्तशिखरं पतिर् ओषधीनाम्
आविष्कृतारुणपुरःसर एकतो ऽर्कः ।
तेजोद्वयस्य युगपद् व्यसनोदयाभ्यां
लोको नियम्यत इवात्मदशान्तरेषु[3] ॥ ८२ ॥

[1] 'Arisen from sleep,' i.e., *suptánantaram utthitah*, 'just arisen after sleep,' 'just aroused from sleep:' Ś.

[2] 'I am commissioned by his reverence Káśyapa (who has just) returned from his pilgrimage [residence abroad], to observe the time of day. Having gone out into the open air, I will just see how much of the night remains.' *Pravását*, i.e., *somatírthát*: see p. 16, note 2. *Káśyapena*: see p. 22, note 1. *Prakáśam* = *vivrita-pradeśa*, 'an open spot:' K. = *chatwara*, 'a court-yard:' Ś.

[3] 'On the one side the lord of the plants [the Moon] descends to the summit of the western mountain; on the other side (rises) the Sun, whose forerunner Aruṇa [the Dawn] has just become visible. By the contemporaneous setting and rising of the two luminaries, human beings are guided as it were through their different states:' *i.e.*, by the alternations of these luminaries, the vicissitudes to be expected in human life are indicated. One of the names of the Moon is *Oshadhi-patih*, 'lord of the annual or medicinal plants.' He is so called from some influence which he is supposed to exercise over the growth of such plants. Compare Deut., xxxiii., 14, 'The precious fruits brought forth by the sun, and the precious things put

Verse 82. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80.

अपि च ।

अन्तर्हिते शशिनि सैव कुमुद्वती मे
दृष्टिं न नन्दयति संस्मरणीयशोभा ।
इष्टप्रवासजनितान्यबलाजनस्य
दुःखानि नूनम् [1]अतिमात्रसुदुःसहानि ॥ ८३ ॥

forth by the moon.' *Oshadhi* is explained in Manu, i. 46, as *phala-pákántá*, 'a plant which dies after the ripening of its fruit.' *Asta* is the name for the mountain in the West, behind which, in Hindú poetry, the sun and moon are always supposed to set, as *Udaya* is the name of that over which they are supposed to rise. *Arka* is a name of the god Súrya, 'the Sun.' He is represented in Hindú mythology, as seated in a chariot drawn by seven green horses, or by one horse with seven heads [whence his name *Saptáśwa*], and before him is a lovely youth without legs, who acts as his charioteer, and who is called Aruṇa, or the Dawn personified. *Aruṇa* is the son of Kaśyapa and Vinatá, and elder brother of Garuḍa. His imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, or in the blaze of the coming day. The sentiment expressed in this verse is paralleled by the speech of the Cháṇḍála in the Mṛichchhakaṭi [p. 321, l. 4], thus translated by Prof. Wilson, 'In heaven itself the sun and moon are not free from change [*vipattiṃ labhete*]: how should we poor weak mortals hope to escape it in this lower world? One man rises but to fall, another falls to rise again,' etc.

[1] 'The moon having disappeared, even the lotus no longer gladdens my sight, its beauty being now only a matter of remembrance. The sorrows produced by the absence of a lover are beyond measure hard to be supported by a tender girl.' Some species of the lotus-plant (especially the white esculent kind) open their petals during the night and close them during the day, whence the Moon is often called the Friend, Lover, or Lord of the lotuses [*Kumuda-bándhava, kumudiní-náyaka, Kumudeśa*]. *Abalá-janasya*: The Bengálí have *abalá-janena*. The genitive is equally admissible. Compare *śriyo durápah*, which is the Bengálí reading for *śriyá-durápah* at p. 117, l. 13, and *swabhávas tasya duratikramah*: Hitop. l. 1945:

Verse 83. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82.

अनसूया ॥ प्रविश्य पटाक्षेपेण ॥ एवं नाम विषयपराङ्मुखस्यापि

अनसूया ॥ प्रविश्य पटाक्षेपेण[1] ॥ एवं नाम विषयपराङ्मुखस्यापि

[1] 'With a hurried toss of the curtain.' *Paṭákshepeṇa* (so read all the Devanágarí MSS., and K.) is from *paṭa*, with the same sense as *apaṭí*, i.e., 'the curtain separating the stage from the *nepathya*' [see p. 2, note 2] and *ákshepa*, 'tossing aside.' The Bengálí reading is *apaṭí-kshepeṇa*. *Paṭákshepeṇa* = *yavanikápanodanena*: K.: = *akasmát*, 'suddenly:' Ś. 'The entrance of an actor under the influence of flurry caused by joy, sorrow, or any other emotion [*harsha-śokádi-janita-sambhrama-yuktasya*] is made with a toss of the curtain:' K.

The following verses have not the authority of the Devanágarí MSS., nor of K., but are given immediately after verse 83 in the Bengálí MSS., and in the Calcutta and French editions, supported by Ś.:—

अपि च ।

कर्कन्धूनाम् उपरि तुहिनं रञ्जयत्यग्रसन्ध्या
दार्भं मुञ्चत्युटजपटलं वीतनिद्रो मयूरः ।
वेदिप्रान्तात् खुरविलिखिताद् उत्थितश्चैष सद्यः
पश्चाद् उच्चैर्भवति हरिणः स्वाङ्गम् आयच्छमानः ॥

अपि च ।

पादन्यासं क्षितिधरगुरोर् मूर्ध्नि कृत्वा सुमेरोः
क्रान्तं येन क्षपिततमसा मध्यमं धाम विष्णोः ।
सो ऽयं चन्द्रः पतति गगनाद् अल्पशेषैर् मयूखैर्
अत्यारूढिर् भवति महताम् अप्यपभ्रंशनिष्ठा ॥

'Moreover, the early dawn impurples the dew-drops upon the jujubes: the peacock, shaking off sleep, quits the darbha-grass-thatch of the cottage: and yonder the antelope, rising hastily from the border of the altar impressed by his hoofs, afterwards raises himself on high, stretching his limbs. Moreover, after planting his foot on the head of Sumeru, lord of mountains, the Moon, by whom, dispersing the darkness, the central palace of Vishṇu has been invaded, even he, descends from the sky with diminished beams. The highest ascent of the great terminates in a fall.'

इमस्स जणस्स ण एदं ण विदिदं । तेण रण्णा सउन्दलाए अणा-

अस्य जनस्य न एतन् न विदितं । तेन राज्ञा शकुन्तलायाम् अना-

ज्जं आअरिदं त्ति

र्यम् आचरितम् इति ।[1]

शिष्यः । यावद् उपस्थितां होमवेलां[2] गुरवे निवेदयामि ॥ इति निष्क्रान्तः ॥

अणसूआ । पडिबुद्धावि किं करिस्सं । ण मे उइदेसुवि णिअ-

अनसूया । प्रतिबुद्धापि किं करिष्यामि । न मे उचितेष्वपि निज-

करणिज्जेसु हत्थपाआ पसरन्ति । कामो दाणिं सकामो होदु । जेण

करणीयेषु हस्तपादाः प्रसरन्ति । काम इदानीं सकामो भवतु । येन

[illegible]

असत्यसन्धे जने शुद्धहृदया सखी पदं कारिता ।[3] अथवा दुर्वासःशाप

[1] 'It is not unknown to this person [myself], however withdrawn (she may be) from worldly concerns, that an indignity has been wrought towards Śakuntalá by that king.' *Evam náma* is the reading of the Mackenzie MS., supported by K. *Na etat na viditam* is given on the authority of K. *Imassa* is inserted from the old MS. [E. I. H., 1060]: Śankara has *amushya janasya.* The other Devanágarí MSS. read *yadyapi náma vishaya-parán-mukhasyápi janasya etan na viditam tathápi tena,* etc. The margin of the Bengálí MS., as well as that of Chézy, has a note referring *vishaya-parán-mukhasya janasya* to Kanwa; but a comparison of other passages shews that by *ayam jana,* the person speaking is commonly intended. *Anáryam,* i.e., *Śakuntalá-vismarana-rúpam,* 'consisting of the forgetting of Śakuntalá:' Ś. and Ch.

[2] 'The time for (making) the burnt-offering:' see page 148, note 3.

[3] 'Although wide-awake, what shall I do? My hands and feet do not move freely in their own usual occupations. Let Love now be possessed of his wish [enjoy his triumph], by whom our innocent-minded friend has been made to place confidence in that perfidious man.' *Uchiteshu karaníyeshu,* Such as 'gathering flowers, etc.:' Ś. *Sa-kámo* = *kritárthí,* 'one who has attained his end:' Ś. Compare *bhavatu pancha-vánah krití*: Vikram., Act 2.

एसो विआरेदि । अस्सहा कहं सो राएसी तारिसाणि मन्तिअ
एष विकारयति[1] । अन्यथा कथं स राजर्षिस् तादृशानि मन्त्रयित्वा
एत्तिअस्स कालस्स लेहमत्तम्पि ण विसज्जेदि । ता इदो अहिण्णा-
एतावतः कालस्य लेखमात्रमपि न विसर्जयति । तस्माद् इतो ऽभिज्ञा-
णं अङ्गुलीअअं से विसज्जेम । दुक्खसीले तवस्सिजणे को अब्भत्थी-
नम् अङ्गुलीयकम् अस्य विसर्जयावः । दुःखशीले तपस्विजने को ऽभ्यर्थ्य-
अदु । णं सहीगामी दोसो त्ति ववसिदावि ण पारेमि पवासपडिणि-
तां । ननु सखीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनि-
उत्तस्स तादकस्सवस्स दुस्सन्तपरिणीदं आवण्णसत्तं सउन्दलं णिवे-
वृत्तस्य तातकाश्यपस्य दुष्यन्तपरिणीताम् आपन्नसत्त्वां शकुन्तलां निवे-
दिदुं । इत्थंगए अम्हेहिं किं करणिज्जं ।
दयितुं । इत्थंगते ऽस्माभिः किं करणीयं[2] ।

Asatya-sandhe = *asatya-pratijne* : Ś. = *mithyá-pratijne* : Ch. : lit., 'one who is not true to his contract [*sandhi*].' *Śuddha-hridaya* is the reading of two Devanágarí MSS., and of the Bengálí. *Padam* = *sthánam*, 'a place:' S. = *vyavasáya* or *vyavasiti*, 'industry,' 'application,' 'business:' Ch. and Amara-kosha, p. 317, l. 4. Hence *padam kri* in the causal must mean 'to cause to have dealings or transactions with,' 'to cause to apply one's self,' 'to cause to take up a station;' whence may easily flow the interpretation, 'made to trust.' Compare a similar phrase in Kumára-sam., vi., 14, where also the commentators explain *padam* by *vyavasáya*.

[1] 'Or rather, it is the curse of Durvásas that has caused the change.' *Athavá* : see p. 24, line 1; page 30, note 1. *Vikárayati* : see p. 130, note 1.

[2] 'Among ascetics inured-to-hardships, who is to be solicited (to carry the ring to the king)? Assuredly, even though I were convinced that blame was attributable to Śakuntalá, I should not have the power to make known to Father Káśyapa (just) returned from his pilgrimage, that Śakuntalá is married to Dushyanta, and is pregnant. Such being the case, what is to be done by us?' *Duhkha-śíle* : so read all the Devanágarí; the oldest Bengálí, supported by Ch., has *nirduhkha-śítale*. *Sakhi-gámi* : see p. 41, note 2. *Vyavasitá*, pass. part. of *vy-ava-so*, 'to determine,' 'resolve,' 'strive;' also 'to

प्रियंवदा ॥ प्रविश्य सहर्षं ॥ सहि । तुवर तुवर सउन्दलाए

प्रियंवदा ॥ प्रविश्य सहर्षं ॥ सखि । त्वरय त्वरय शकुन्तलायाः

पत्थाणकोदुअं णिव्वत्तिदुं ।

प्रस्थानकौतुकं निर्वर्तयितुं[1] **।**

अनसूया । सहि । कहं एदं ।

अनसूया । सखि । कथम् एतत् ।

प्रियंवदा । सुणाहि दाणिं । सुहसइअ पुच्छिदु सउन्दलासआसं

प्रियंवदा । शृणु इदानीं । सुखशयितं प्रष्टुं[2] **शकुन्तलासकाशं**

गदम्हि ।

गतास्मि ।

अनसूया । तदो तदो ।

अनसूया । ततस् ततः ।

प्रियंवदा । दाव एणं लज्जावणदमुहिं परिस्सजिअ सअं तादक-

प्रियंवदा । तावद् एनां लज्जावनतमुखीं परिष्वज्य स्वयं तातका-

स्सवेण एव्वं अहिणन्दिदं । दिट्ठिआ । धूमाउलिददिट्ठिणो वि जअमा-

श्यपेन एवम् अभिनन्दितं । दिष्ट्या । धूमाकुलितदृष्टेरपि यजमा-

be persuaded,' 'convinced,' as in Rámáy. ii., 12, 61, *satím twám vyavasyámi. Párayámi* is either the causal form of *prí* meaning 'to accomplish,' 'fulfil,' and thence 'to be able,' or is a nominal from *pára,* 'the other side,' 'the end.' *Ittham-gate,* i.e., *evamprápte karmani.*

[1] 'Hasten to celebrate [complete] the festivities at the departure of Śakuntalá.' *Prasthána-kautakam* = *prayána-mangalam,* 'festive solemnities which take place at the departure of a member of the family.'

[2] 'To inquire (whether she had had) a comfortable sleep.' *Puchchhidum* for *prashtum,* so reads my own Bombay MS., supported by a parallel passage in Málavikágn., 44, 7, *suham puchchhidum ágatá.* The other Devanágarí have *suha-saida-puchchhiá* for *sukha-śayita-prachchhiká,* which is given as another reading in the Málavikágnimitra. Dr. Boehtlingk remarks that the agent may be used with the sense of a fut. part. active and refers to Pánini., iii., 3, 10.

णस्स पावए एव्व आहुदी पडिदा । वच्छे । सुसिस्सपरिदिण्णा विअ
नस्य पावके एव आहुतिः पतिता[1] । वत्से । सुशिष्यपरिदत्ता इव
विज्जा असोअणिज्जा संवुत्ता । अज्ज एव्व इसिपरिरक्खिदं तुमं भत्तुणो
विद्या अशोचनीया संवृत्ता । अद्य एव ऋषिप्रतिरक्षितां त्वां भर्तुः
सआसं विसज्जेमि त्ति ।
सकाशं विसर्जयामीति[2] ।

अणसूया । अह केण सूइदो तादकस्सवस्स वुत्तन्तो ।
अनसूया । अथ केन सूचितस्तातकाश्यपस्य वृत्तान्तः ।
पिअंवदा । अग्गिसरणं पविट्ठस्स सरीरं विणा छन्दोमईए वाआए ।
प्रियंवदा । अग्निशरणं प्रविष्टस्य शरीरं विना छन्दोमय्या वाचया[3] ।

[1] 'By father Kanwa [see p. 22, note 1] having of his own accord embraced her whilst her face was bowed down with shame, she was thus congratulated [congratulation was made] "Hail (to thee)! the oblation of the sacrificing priest, although his sight was obscured by the smoke, fell directly into the fire:" ' see note 3 below, and p. 95, note 1. *Dhúmákulita*: Cf. p. 66, l. 2. *Yajamánasya*: see p. 95, note 1.

[2] 'My child, as knowledge delivered over to a good student (is not to be deplored; so has it) come to pass that thou art not to be sorrowed for. This very day I dismiss thee protected by [under the escort of some] Rishis to the presence of (thy) husband.' Compare Manu, ii., 114, 'Learning having approached a Bráhman said to him, "I am thy divine treasure, deliver me not to a scorner, but communicate me to that student who will be a careful guardian of the treasure." ' The Bengálí and K. insert *me* before *ásochaníyá*, and read *parigrihítám* for *pratirakshitám*.

[3] 'By an incorporeal [without body, without visible speaker] metrical speech (addressed to him from heaven), when he had entered the fire-sanctuary.' *Sariram viná*, i.e.. *ákáse Saraswatyá niveditah*, 'he was informed by Saraswatí (by a voice) in the sky:' Ś.: see p. 96, note 3. *Agni-śaranam* = *agnyágáram*, 'the place where the sacred fire was kept;' = *yajna-śálá*, 'hall of sacrifice:' Schol. Chézy. Fire was an important object of veneration with the ancient Hindús, as with the ancient Persians. Perhaps the chief worship recommended in the Vedas is that of Fire and the Sun.

अनसूया ॥ सविस्मयं ॥ कधेहि ।

अनसूया ॥ सविस्मयं ॥ कथय ।

प्रियंवदा ॥ संस्कृतम् आश्रित्य ॥

दुष्यन्तेनाहितं तेजो दधानां भूतये भुवः ।

Bráhmans when they married and became householders, unless they intented giving up their sacerdotal office, kindled with two pieces of the hard Śamí, Araṇi, or Khadira wood, or with a piece of the Śamí and Aśwattha wood [see page 23, note 2], a sacred fire [*homágni, grihyágni, hutágni*] which they deposited in a cavity or hearth called Kuṇḍa or Vitána, in some hallowed part of the house; or, like the Persians, in some sacred building proper for the purpose [called *agnyágára*, Manu, iv., 58, *homa-śálá, agni-griha*], and which they carefully kept lighted throughout their lives, using it first for their nuptial ceremony [Manu, ii., 231; iii., 171; Sir W. Jones, vol. iii., 127], and for the regular morning and evening oblations to Agni [*homa, hotra*], performed by dropping clarified butter, etc. into the flame, with prayers and invocations [Manu, xi., 41; iii., 81, 84, 85. See also p. 133, note 1 of this book]; for the performance of solemn sacrifices [Manu, ii., 143]; for the Śráddha or obsequies to departed parents aud ancestors [Manu, iii., 212, *et seq.* See also page 112, note 1 of this book]; and finally, for the funeral pile. The perpetual maintenance of this sacred fire was called *agni-hotra, agnyádhána, agni-rakshaṇa;* and the consecration of it, *agnyádheya* [Manu, ii., 143]; and the Bráhman or householder who maintained it, *agni-hotrin, áhitágni, agnyáhita, ságnika.* At Benares even to this day, according to Sir W. Jones, many *agni-hotras* are continually blazing. Sometimes the householder did not himself attend to the sacred fire, but engaged an officiating priest [*ritwij, yajamána, agnidhra*: see p. 95, note 1; p. 96, note 2]. The Bráhman who did not maintain a fire was called *anáhitágni* [Manu, xi., 38]. According to Manu, iii., 212 (with commentary) there were three periods when he was necessarily without it, viz., just before his investiture, before his marriage after the completion of his studentship, and at the death of his wife; but the usual daily oblation was then to be placed in the hand of a holy Bráhman, who is said to be one form of fire [see p. 74, note 3; p. 49, note 2]. Sacred fire is sometimes considered to be of three kinds [*tretá*, 'the triad of fires']: 1. Gárhapatya, nuptial or household; 2. Áhavaníya, sacrificial, taken from the preceding,

अवेहि तनयां ब्रह्मन् अग्निगर्भां शमीमिव[1] ॥ ८४ ॥

अनसूया ॥ प्रियंवदाम् आश्लिष्य ॥ सहि । पिअं मे । पिअं मे । किन्तु

अनसूया ॥ प्रियंवदाम् आश्लिष्य ॥ सखि । प्रियं मे । प्रियं मे । किन्तु

अज्ज एव्व सउन्दला णीअदि त्ति उक्कण्ठासाहारणं परितोसं अणु-
हवामि ।

**अद्य एव शकुन्तला नीयते इति उत्कण्ठासाधारणं परितोषम् अनु-
भवामि[2] ।**

प्रियंवदा । सहि । अम्हे दाव उक्कण्ठं विणोदइस्सामो । सा
तवस्सिणी णिव्वुदा होदु ।

**प्रियंवदा । सखि । आवां तावद् उत्कण्ठां विनोदयिष्यावः । सा
तपस्विनी निर्वृता भवतु[3] ।**

and prepared for receiving oblations; 3. Dakshiṇa, that placed towards the south, or ceremonial, taken from either of the former. See Prof. Wilson's Introduction to the Vikramorvaśí, p. 8, and Maṇu, ii., 231. The man who maintained all these three was called *tretágni*.

[1] '[*Having recourse to Sanskrit.*] Know that (thy adopted) daughter, O Bráhmaṇ, has conceived a glorious-germ [seed] implanted [lodged, deposited] by Dushyanta for the welfare of the earth, as the Śamí-tree is pregnant with fire.' *Śamí*, 'a thorny kind of acacia:' [see the last note, and p. 23, note 2.] The legend is that the goddess Párvatí being one day under the influence of strong passion, reposed on a trunk of this tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition. *Áhita* = *arpita*. *Tejah* = *śukra*: Ch. *Cf.* Raghu-v., ii., 75; Megh., verse 45. 'By this it was indicated that Śakuntalá would have a son in glory equal to Agni:' Ś.

[2] 'O friend, how pleased I am! but when I think that this very day Śakuntalá is being conveyed away (to her husband's house), I feel a satisfaction mingled [associated] with regret.' *Iti*, 'so thinking:' see page 140, note 2. *Utkaṇṭhá-sádháraṇa*, lit., 'in common with regret or sorrow.' 'I am partly glad, partly sorry:' Ś.

[3] '(Only) let this (our) poor-sister be made happy.' *Tapaswin*, 'a

Verse 84. Śloka or Anushṭubh. See Verses 5, 6, 11, 12, 26, 17, 50, 51, 53, 73, 76.

अनसूया । तेण हि एदस्सिं चूदसाहावलम्बिदे णारिएरसमुग्गए
•अनसूया । तेन हि एतस्मिन् चूतशाखावलम्बिते नारिकेरसमुद्गके
एतण्णिमित्तं एव्व कालन्तरक्खमा णिक्खित्ता मए केसरमालिआ ।
एतन्निमित्तम् एव कालान्तरक्षमा निक्षिप्ता मया केशरमालिका ।
ता इमं हत्थसण्णिहिदं करेहि । जाव अहं पि से मिअगोरोअणं
तद् इमां हस्तसन्निहितां कुरु । यावद् अहम् अपि अस्या मृगरोचनां
तित्थमित्तिअं दुव्वाकिसलआणि त्ति मङ्गलसमालम्भणाणि विरएमि ।
तीर्थमृत्तिकां दूर्वाकिसलयानीति मङ्गलसमालम्भनानि विरचयामि[2] ।

'devotee,' also denotes a person in a pitiable state, a poor wretch. *Nirvrita* = *susthita-chittá* : Ś.

[1] 'Therefore in this cocoa-nut box, suspended on a bough of the Mango, a Kesara-garland, capable of (keeping fresh for) the intervening period, was with this very object deposited by me. Therefore make it rest on (thy) hand [take it down with thy hand].' *Nárikera* or *nárikela*, 'the cocoa-nut,' 'the fruit of the cocoa-nut tree.' *Chúta* or *Ámra*, the Mango-tree [Mangifera Indica]. *Kálántará-kshama* = *virala-kála-sthâyiní* : Ś. *Keśara-máliká*, 'a wreath made of the flowers of the Bakula:' see p. 25, note 1. This was probably a *mangala-pushpa-mayí sraj*, or garland made of auspicious flowers, to be suspended round the neck of Śakuntalá, such as that described in Raghu-vanśa, vi., 84. Śankara and the Bengálí read *keśara-gundáh* or *keśara-chúrnáh*, and Śankara observes that the fragrant dust of this plant is much used by women in making unguents [*udvartanáni*].

[2] 'Whilst I also will compound auspicious unguents composed of *Mriga-rochaná*, holy earth, (and) Dúrbá sprouts.' *Mriga-rochaná* is said to be either the concrete bile of a deer or an exudation from his head, used as a medicine, a yellow dye or a perfume: see Wilson, under *Gorochaná*. The latter word is the reading of the Bengálí MSS. *Tírtha-mrittiká* is earth brought from *tírthas* or holy bathing-places: see p. 16, note 2. *Dúrbá*, 'bent-grass' [Agrostis Linearis, Panicum Dactylon], a kind of sacred grass, not quite so sacred as *darbha*, but possessing many virtues, and used for the *argha* : see p. 35, note 3. Sir W. Jones says of it, 'Its flowers in their perfect state, are among the loveliest objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds. It is the sweetest

पिअंवदा । तह करीअदु ।

प्रियंवदा । तथा क्रियतां ।

॥ अनसूया निष्क्रान्ता । प्रियंवदा नाट्येन सुमनसो गृह्णाति ॥

नेपथ्ये । गौतमि । आदिश्यन्तां शार्ङ्गरवमिश्राः[1] शकुन्तलानयनाय ।

पिअंवदा ॥ कण्णं दइअ ॥ अणसूए । तुवर तुवर । एदे क्खु हत्थि-

प्रियंवदा ॥ कर्णं दत्त्वा ॥ अनसूये । त्वरय त्वरय । एते खलु हस्ति-

णाउरगामिणो इसीओ सद्दावीअन्ति ।

नापुरगामिन ऋषयः शब्दाय्यन्ते[2] ।

अणसूआ ॥ पविसिअ समालम्भणहत्था ॥ सहि । एहि । गच्छम्ह ।

अनसूया ॥ प्रविश्य समालम्भनहस्ता ॥ सखि । एहि । गच्छावः ।

॥ इति परिक्रामतः ॥

पिअंवदा ॥ विलोइअ ॥ एसा सुज्जोदए एव्व सिहामज्जिदा

प्रियंवदा ॥ विलोक्य ॥ एषा सूर्योदये एव शिखामार्जिता

and most nutritious pasture for cattle, and its usefulness, added to its beauty, induced the Hindús to believe that it was 'the mansion of a benevolent nymph.' The Atharva-Veda celebrates it thus: 'May Dúrbá, which rose from the water of life, which has a hundred roots and a hundred stems, efface a hundred of my sins, and prolong my existence on earth for a hundred years.' *Samálambhana* is the act of smearing the body with coloured perfumes, such as saffron, sandal, etc.; the plural is here used for the unguents themselves, which are said to be *mangala*, 'conducive to good fortune.' The Bengálí have *samálambhanam*.

[1] '*Śárngarava* and the (other) good-people:' see page 6, note 2. The Bengálí have *Śárngarava-śáradvata-miśráh*. According to Ś. and Ch. these were the names of two *śishyáh*, 'religious students,' pupils of Kanwa.

[2] 'Truly these Rishis who are to go to Hastinápur are being called.' *Śabdáyyante* (so written by Ch.) = *áhúyante*: Ś. and Ch. It is the passive form of the nominal *śabdáyate*: Śankara has *śabdáyante*, which could only mean 'they sound,' 'make a noise:' Pánini, iii., 1, 17. *Hastinápura*, [lit., 'the city of elephants'] was the ancient Delhi, situated on the Ganges, and the residence of Dushyanta.

प्रतिष्ठितनीवारहस्ताभिः स्वस्तिवाचनिकाभिस् तापसीभिर् अभि-
नन्द्यमाना[1] शकुन्तला तिष्ठति । उपसर्पाव एनां ॥ इत्युपसर्पतः ॥
॥ ततः प्रविशति यथोद्दिष्टव्यापारा आसनस्था शकुन्तला ॥

तापसीनामन्यतमा ॥ शकुन्तलां प्रति ॥ जाते । भर्तुर् बहुमान-
सूचकं महादेवीशब्दं लभस्व[2] ।

द्वितीया । वत्से । वीरप्रसविनी भव ।

तृतीया । वत्से । भर्तुर् बहुमता भव ।

[1] 'There stands Śakuntalá at earliest sunrise, with her locks combed-and-washed, in the act of being congratulated by the holy-women, (having) consecrated wild-rice in their hands, (and) invoking-blessings-with-their-offerings.' *Śikhá-márjitá*, lit., 'having her top-knot combed and cleansed,' a compound similar to *śirah-snáta*, 'having the head bathed.' The Bengálí MSS. have *krita-majjaná*. *Swasti-váchanikábhih* is here an epithet of the women who make the *swasti-váchanam*, i.e. (according to K.) 'a gift of flowers, sweetmeats [*prahelaka*], fruit, or any eatables presented with good wishes and prayers for the blessing of some deity.' It is especially the blessing which is coupled with the gift. In the present case the hallowed rice which they held in their hands, might have constituted the offering which accompanied the *swasti-váchanam*. In the Vikramorvaśí the Vidúshaka is propitiated by a *swasti-váchanam* (or *-nakam*), consisting of a *modaka-śaráva*, 'dish of sweetmeats.' Birthday-gifts, wedding-presents, Christmas-boxes, etc., with their accompanying compliments, are the *swasti-váchanaka* of our day. The words *váyana* and *váyanaka* seem to have a similar signification, though without any necessary implication of *good-wishes*. *Nívára*, 'wild-rice,' Manu, vi., 16.

[2] 'My child, take the title of "Great Queen" indicative of the high

॥ इत्याशिषो दत्त्वा गौतमीवर्ज्जं निष्क्रान्ताः ॥

सख्यौ ॥ उपसृत्य ॥ सखि । सुखमार्जनं ते भवतु[1] ।

शकुन्तला । स्वागतं मे सखीभ्यां । इतो निषीदतं ।

उभे ॥ मङ्गलपात्राण्यादाय[2] । उपविश्य ॥ हला । सज्जा भव । यावन् मङ्गलसमालम्भनं विरचयावः ।

शकुन्तला । एतदपि बहुमन्तव्यं । दुर्लभम् इदानीं मे सखीमण्डनं भविष्यति ॥ इति वाष्पं विसृजति[3] ॥

उभे । सखि । उचितं न ते मङ्गलकाले रोदितुं ॥ इत्यश्रूणि प्रमृज्य नाट्येन प्रसाधयतः ।

esteem of (thy) husband.' *Játá*, 'a child,' is used affectionately in addressing any young female. *Mahá-deví*, 'chief queen:' compare p. 124, note 1.

[1] 'May it be to thee an auspicious ablution!' *i.e.*, May it bring thee good fortune! May it be an omen of happiness to thee!

[2] 'Taking up the propitiatory-vessels,' *i.e.*, the vessels containing the flowers, unguents, etc., intended to propitiate Fortune in favour of Śakuntalá. So read all the Devanágarí MSS., excepting one (Colebrooke's), which has *patráṇi*.

[3] 'This (friendly service of yours) too ought to be highly valued (by me). The being attired by (you) my friends, will now be a rare-occurrence. [*So she sheds tears.*]' *Visṛijati* is the reading of my own Devanágarí MSS.; the others have *viharati*.

प्रियंवदा । आभरणोचितं रूपम् आश्रमसुलभैः प्रसाधनैर् विप्रकार्यते[1] ।

॥ प्रविश्योपायनहस्ताव् ऋषिकुमारकौ ॥

उभौ । इदम् अलङ्करणम् । अलङ्क्रियताम् अत्रभवती ।

॥ सर्वा विलोक्य विस्मिताः ॥

गौतमी । वत्स नारद । कुत एतत् ।

प्रथमः । तातकाश्यपप्रभावात् ।

गौतमी । किं मानसी सिद्धिः[2] ।

द्वितीयः । न खलु । श्रूयतां । तत्रभवता वयम् आज्ञप्ताः । शकुन्तलाहेतोर् वनस्पतिभ्यः कुसुमान्याहरतेति[3] । तत इदानीं

क्षौमं केनचिद् इन्दुपाण्डु तरुणा माङ्गल्यम् आविष्कृतं
निष्ठ्यूतश् चरणोपभोगसुलभो लाक्षारसः केनचित् ।
अन्येभ्यो वनदेवताकरतलैर् आपर्वभागोत्थितैर्
दत्तान्याभरणानि तत्किसलयोद्भेदप्रतिद्वन्द्विभिः[4] ॥ ८५ ॥

[1] '(Thy) person worthy of (the costliest) ornaments is disfigured by decorations easily procured in a hermitage,' *i.e.*, Thy beauty which deserves to be set off by golden ornaments, etc., is impaired by such decorations as sprouts of Dúrbá-grass, etc.: S. *Viprakáryate*: K. has *vikáryate*, the Bengálí *vipralabhyate* and *vipratáryate*.

[2] 'Was it a mental creation?' *i.e.*, Were these ornaments created by the power of his mind? Kátav. has *srishtih* for *siddhih*. Compare p. 79, note 1.

[3] 'Bring hither flowers for Sakuntalá from the trees of the forest.'

[4] 'By a certain tree a fine-linen-robe white-as-the-moon indicative-of-

Verse 85. Sárdúla-vikrídita (variety of Atidhriti). See Verses 14, 30, 36, 39 40, 63, 79.

प्रियंवदा ॥ शकुन्तलां विलोक्य ॥ हला । अनया अभ्युपपत्त्या सूचिता ते भर्तुर् गृहे ऽनुभवितव्या राजलक्ष्मीः[1] ।

good-fortune was made to appear [produced]; by another, juice-of-lac, ready for the use of [the dyeing of] the feet was distilled [exuded]; from others, ornaments were presented by the hands [palms] of wood-nymphs raised (so as to be visible) as far as the wrist, emulating the first sprouting of the young-shoots of those (trees).' *Kshauma* = *válkala-vastra-bheda*: Ch. *Kshaumam mángalyam* = *dukúlam mangalárham*: Ś. *Mángalya* may mean 'with words of good omen,' 'with blessings and prayers for good fortune [*kalyána vákyaih*] such as "May she be the beloved wife of her lord," etc.:' Ś. *Indu-pándu* = *chandra-dhavalam*. *Ávishkritam* = *udbhávitam*: K.: = *dánáya prakáśitam*: Ś. *Nishthyútah* = *udgírnah*. *Charanopabhoga-sulabho*: some of the Bengálí have *charanoparága-subhago*; the oldest have *upabhoga*. *Sulabha* is here equivalent to *kshama* or *yogya*, 'adapted.' Compare Kumára-s., v. 69. *Lákshá* = *alakta* or *alaktaka*, 'lac,' 'a red dye,' prepared from an insect, analogous to the cochineal insect. This minute red insect is found in great numbers in the Paláśa, Indian fig-tree, and some other trees. It punctures the bark, whence exudes a resinous milky juice, with which it surrounds itself in a kind of nest, and which when dry may be broken off, and used for various purposes. This hardened and reddened substance is variously called gum-lac, shell-lac, stick-lac, etc. *Áparva*, etc. = *parva-bhága-paryantam udgataih*. *Parva-bhága* = *mani-bandha*, 'the wrist:' K. *Á*, 'as far as,' generally requires the ablat. c. of a word not in composition, as *ámani-bandhát pánih*, 'the hand as far as [from] the wrist.' It may sometimes have the sense of 'from,' as in *ádarśanát*, 'from the first sight.' *Tat-kisalaya*, etc.: the Bengálí and Ś. read *nah*, 'to us,' for *tat*, and *kiśalaya-chchháya-parispardhibhih*, 'rivalling the hue of young shoots.' According to Kavikanthahára, quoted by Ś., ornaments are divided into four kinds:—1. *Ávedhya*, as ear-rings, etc.; 2. *Bandhaníya* or *Vedhya*, as flowers, etc.; 3. *Kshepya* or *Prakshepya*, as anklets, foot-ornaments, etc.; 4. *Áropya*, as necklaces, garlands, etc.

[1] 'By this favour, royal fortune is indicated as (ever) to be enjoyed by thee in the house of thy husband.' *Abhyupapattyá* = *vrikshánugrahena*, 'by

॥ शकुन्तला व्रीडां रूपयति ॥

प्रथमः । गौतम । एह्येहि । अभिषेकोत्तीर्णाय[1] काश्यपाय वनस्पतिसेवां निवेदयावः ।

द्वितीयः । तथा ।

॥ इति निष्क्रान्तौ ॥

सख्यौ । अये अनुपभुक्तभूषणो ऽयं जनः । चित्रकर्मपरिचयेन अङ्गेषु ते आभरणविनियोगं कुर्वः[2] ।

शकुन्तला । जाने वां नैपुणं ॥ उभे नाट्येनालङ्कुरुतः ॥

॥ ततः प्रविशति स्नानोत्तीर्णः काश्यपः ॥

काश्यपः ।

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टम् उत्कण्ठया-
कण्ठः स्तम्भितवाष्पवृत्तिकलुषश् चिन्ताजडं दर्शनं ।
वैक्लव्यं मम तावद् ईदृशमपि स्नेहाद् अरण्यौकसः
पीड्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर् नवैः[3] ॥ ८६ ॥

the favour of the sylvan deities.'

[1] 'Returned [come up] from bathing.' *Uttṛí* is 'to come out of the water,' 'to come to land.' So *jalád uttírya*: Mahábh. 3, 211.

[2] 'We [these persons] are unused to ornaments. By our acquaintance with the art of painting we will make the arrangement of the ornaments on thy limbs.' *Anubahutta* for *anupabhukta* is the reading of my own MS. and the Mackenzie, supported by K. *Chitra-karma*, etc., 'by our knowledge of painting,' *i.e.*, We will decorate thee in the manner we have seen in paintings. [*Chitra-likhane yathábharana-prayogo drishṭo 'sti tenaiva prakárena*: S.]

[3] '"This very day will Śakuntalá depart," at such (a thought), my

Verse 86. Śárdúla-vikrídita (variety of Atidhriti). *See* Verses 14, 30, 36, 39, 40, 63, 79, 85.

॥ इति परिक्रामति ॥

सख्यौ । हला शकुन्तले । अवसितमण्डनासि । परिधत्स्व साम्प्रतं क्षौमयुगलं[1] ।

॥ शकुन्तलोत्थाय परिधत्ते ॥

heart is smitten with melancholy [grief for her loss]: my voice [throat] is agitated by suppressing the flow of tears: my sight is paralysed by anxious thought. So great indeed through affection (is) the mental-agitation even of me a hermit. How (much more) then, are heads-of-families afflicted by new pangs at separation from their daughters!' *Iti*: see page 140, note 2. *Sansprishtam*, etc.: one MS. reads *sprishtam samutkanthayá* [E. I. H., 1060]. *Kanthah*, etc.: the Bengálí have *antar-váshpa-bharoparodhi gadítam*, 'My voice is obstructed by the weight [*ádhikyena*: S.] of suppressed tears.' *Váshpa*, i.e., *aśrunah púrvávasthá*, 'the first stage or state of a tear,' 'the hot moisture that overspreads the eye, before the tear-drop is formed:' K. *Darśanam* = *nayanam*, 'eye-sight.' *Jadam* = *vishayágráhakam*, 'having no perception of external objects:' or = *kártavyáparichhedakam*, but in this case *darśanam* = *jnánam*: Ś. The effect of deep thought and abstraction of mind is to paralyse for the moment the organs of vision. Śankara quotes an aphorism of Bharata, *Nidrá-náśaścha chintá cha bhrántiśchotsuka-chetasám*. *Nu* is used *praśne* 'in asking a question:' Ś. *Aranyaukas* = *vána-prastha* or *aranya-vásin*, 'one whose dwelling [*okas*] is in the woods,' 'a hermit:' see *vanaukas*. *Grihin* = *grihastha*, 'a householder,' 'the father of a family.' The Bráhman was required to divide his life into four stages or orders [*áśrama*]. In the first, he was a *Brahmachárí*, or 'student of religion,' under a preceptor [see p. 95, note 1]; in the second, a *Grihasthah*, or 'householder,' living with his wife and children: in the third, a *Vánaprasthah* [*vaikhánasah*] or 'anchorite,' living in the woods apart from his children, and sometimes also from his wife; in the fourth, a *Bhikshuh*, or 'religious mendicant,' wandering from house to house, and subsisting on alms.

[1] 'Thy decoration [toilet] is completed. Now do thou put on the pair of linen vestments.' A Hindú woman's dress generally consisted of two

गौतमी । जाते । एष ते आनन्दपरिवाहिणा चक्षुषा परिष्व-
जमान इव गुरुर् उपस्थितः । आचारं तावत् प्रतिपद्यस्व[1] ।

शकुन्तला ॥ सव्रीडं ॥ तात । वन्दे ।
काश्यपः । वत्से ।
ययातेर् इव शर्मिष्ठा भर्तुर् बहुमता भव ।
सुतं त्वमपि सम्राजं सेव पुरुम् अवाप्नुहि[2] ॥ ८७ ॥

गौतमी । भगवन् । वरो खलु एषः । न आशीः[3] ।

pieces: one covered the breast and shoulders, the other was a long robe enveloping the person. *Avasita-mandana* = *nishpanna-prasádhaná.*

[1] 'Here close-at-hand-stands thy spiritual-father as if (already) embracing thee [about to embrace thee], with an eye overflowing with joy. Perform now the customary-salutation.' *Ánanda*, etc.: the Bengálí have *ánanda-váshpa-parivábiná*: Compare page 89, line 5. *Áchára*, 'good-manners,' 'the usual complimentary greeting.' *Padibajjassa* for *pratipadyaswa* is the reading of my own MS. and the Mackenzie: Compare p. 135, line 4. The very same expression occurs in the 2nd. Act of the Vikramorvaśí.

[2] 'Daughter, be thou highly honoured of thy husband, as was Śarmishthá of Yayáti. Do thou also obtain a son, a sovereign monarch, as she (obtained) Puru.' Śarmishthá, according to K., was the daughter of Vrisha-parvan, king of the Asuras or demons, and wife of Yayáti, son of Nahusha, one of the princes of the Lunar race, and ancestor of Dushyanta: see p. 14, note 2. The Sáhitya-darpana (p. 190) adduces this verse as an example of *áśírváda*, 'benediction,' but reads (as also do the Bengálí) *patyur* for *bhartur*, and *putram* for *sutam*. According to Amara-Sinha (viii., 3), a *samráj* is a a sovereign prince, who has performed a *Rájasúya* sacrifice, and exercises despotic sway over others.

[3] 'This is actually a boon (conferred), not a (mere) benediction.' '*San-*

Verse 87. Śloka or Anushtubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84.

काश्यपः । वत्से । इतः सद्यो हुताग्नीन् प्रदक्षिणीकुरुष्व ।[1]

॥ सर्वे परिक्रामन्ति ॥

काश्यपः ॥ ऋक्छन्दसा आशास्ते ॥

अमी वेदिं परितः कॢप्तधिष्ण्याः
समिद्वन्तः प्रान्तसंस्तीर्णदर्भाः ।
अपघ्नन्तो दुरितं हव्यगन्धैर्
वैतानास् त्वां वह्नयः पावयन्तु[2] ॥ ८८ ॥

tushta-devádínám avaśyam-bhávi vachanam varah, áśistu kadáchit phala-dáyiní vák. 'A *vara* is the promise of a propitiated deity, etc., which must necessarily come to pass; an *áśis* is a benediction which occasionally bears fruit [comes true]:' Ch. Ś.

[1] 'My child, this way! do thou at once circumambulate the sacrificial fires:' See page 148, note 3. *Sadyo-hutágnim* = *tatkshana-krita-homágnim*: Ś. The Taylor and my own MS. has *sadyohután*. *Sadyo* may, however, be separated from the next word, and translated 'at once,' 'immediately.' The rite of circumambulation is performed by slowly walking round any object, keeping the right side towards it.

[2] '[*Pronounces a blessing in the metre of the Rik*, i.e., *according to the usual metre of the Rig-veda.*] Let these fires taken-from-the-sacred hearth [*vaitánás*] whose places are fixed round the altar, fed with (consecrated) wood, having darbha [*kuśa*] grass strewed around the margin, destroying sin by the perfume of the oblations, purify thee.' The Rig-veda is the most celebrated of the four most ancient sacred books of the Hindús. It consists of metrical hymns or prayers termed

Verse 88. TRISHṬUP CHATUSH-PADÁ, a form of VAIDIK metre, consisting of four times eleven syllables, the first and third half-lines resembling the VÁTORMÍ, and the second and fourth, the ŚÁLINÍ variety of TRISHṬUBH. In the second, however, the first syllable is short.

⏑ – – – ⏑ ⏑ – – ⏑ – – || ⏑ – – – – ⏑ – – ⏑ – –
⏑ – – – ⏑ ⏑ – – ⏑ – – || – – – – – ⏑ – – ⏑ – –

In the Rig-veda, i., 59, 5, the first páda is exactly like the first in the above scheme, but the other pádas are arranged differently, as far at least as the seventh syllable. Kálidása, accustomed to the strictness of the later Sanskrit metres, seems here to have endeavoured to imitate the Vaidik rhythm, in which greater liberty was allowed. Thus he produced a verse too irregular to come under any of the later metres, but rather too regular for a Vaidik hymn.

प्रतिष्ठस्वेदानीं ॥ सदृष्टिक्षेपं ॥ क्व ते शार्ङ्गरवमिश्राः ।

शिष्यः ॥ प्रविश्य ॥ भगवन्[1] । इमे स्मः ।

काश्यपः । भगिन्यास् ते मार्गम् आदेशय[2] ।

शार्ङ्गरवः । इत इतो भवती ॥ सर्वे परिक्रामन्ति ॥

काश्यपः । भो भोः सन्निहितास् तपोवनतरवः ।

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या
नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवं ।

súktas or *mantras*, each stanza of which is called a *rich* or *rik*, addressed chiefly to the gods of the elements, Fire, Air, etc., and ascribed to different holy authors, styled Rishis. *Asya vrittasya vedoktáśírváda-sadriśatwam agni-prayuktatwádi boddhavyam,* 'It is to be understood that there is a similarity between the metre of this verse and that of the benedictions uttered in the Vedas addressed to fire, etc. :' K. It is certain that the verse itself does not occur in the Rig-veda, but the metre [see p. 160] resembles that which commonly prevails there. Doubtless Kálidása intended it as an imitation of the sacred style of poetry. That it is addressed to Agni constitutes another point of resemblance. *Vaitánás*: see p. 148, note 3; p. 97, note 2. *Klripta-dhishnyáh* = *rachitádhishthánáh. Pránta-sanstírna-darbháh,* i.e., *párśweshu chatasrishu dikshu sankírná darbhá yeshám.* At a sacrifice, the fires, severally termed *Áhavaníya, Márjalíya, Gárhapatya,* and *Agnídhríya,* were lighted at the four cardinal points, east, west, north, and south, and kuśa-grass [see p. 18, note 1] was scattered round each fire. See Wilson's translation of the Rig-veda, p. 3, note 1; and compare Rig-veda, vii., 13, 'Thou, four-eyed Agni, blazest as the protector of the worshippers,' etc. *Pálayantu* = *rakshantu* is the reading of all the Bengálí MSS., supported by Kátavema, Śankara, and Chandra-śekhara, but the Devanágarí MSS. all have *pávayantu.*

[1] Śankara quotes a verse of Bharata, *Deváścha, munayaschaiva, linginah, sádhanáścha* [*sádhakáścha*: Ch.] *ye, bhagavanniti te váchyáh sarvaih stri-pun-napunsakaih,* 'Both Gods, and also Munis, Lingis, and Sádhanas (? *sádhavas,* 'saints:' see Vishnu-Pur., p. 300) are be addressed as 'Bhagavan,' by all women, men and eunuchs.'

[2] Compare in the 2nd. Act of the Vikramorvaśí, *bhaván pramada-vana-márgam ádeśayatu.*

आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः
सेयं याति शकुन्तला पतिगृहं सर्वैर्[1] अनुज्ञायतां ॥ ८९ ॥

॥ कोकिलरवं सूचयित्वा[2] ॥

अनुमतगमना शकुन्तला
तरुभिर् इयं वनवासबन्धुभिः ।
परभृतविरुतं कलं यथा
प्रतिवचनीकृतम् एभिर् ईदृशं[3] ॥ ९० ॥

[1] 'Listen! listen! ye neighbouring trees of the penance-grove. She who never attempts to drink water first, when you have not drunk, and who, although fond of ornaments, never plucks a blossom, out of affection for you, whose greatest-holiday [highest-joy] is at the season of the first appearance of your bloom, even that same Śakuntalá now departs to the house of her husband. Let her be affectionately-dismissed by (you) all.' *Bhoh* is a vocative particle, generally joined with *śrúyatám*, 'Listen!' *Vyavasyati*, 'makes effort,' may also mean 'resolves upon,' 'makes up her mind,' 'thinks,' 'it never enters into her head.' *Apíteshu*: the Bengálí have *asikteshu*, i.e., 'as long as you remain unwatered.' The Devanágarí reading is supported by K., who includes *píta* among the passive participles, like *gata*, *sthita*, *árudha*, etc. [Páṇini, iii., 4, 72] which may have an active signification. *Vismrita* may be included in the same list: see p. 27, l. 9. *Priyamaṇḍaná*: *priya* with the sense 'fond of' may stand at the beginning or end of a compound. Compare *jala-priya*, 'fond of water.' So *philo* in words like *philosophia*, *philoxenos* [*priyátithi*], etc.

[2] 'Acting as if he heard the note of a cuckoo,' lit., 'Showing the note of a cuckoo,' Compare *nimittam súchayitwá*: Vikram., Act 2.

[3] 'This Śakuntalá is permitted to depart by the trees, the foresters'-kinsfolk; since a song to this effect, warbled by the cuckoo, was employed as an answer by them.' *Vana-vása-bandhubhih* = *aranya-vása-snigdhaih*, 'beloved by foresters.' It may be translated 'her sylvan relatives.' '*Para-*

Verse 89. ŚÁRDÚLA-VIKRÍḌITA (variety of ATIDHRITI). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86.

Verse 90. APARAVAKTRÁ, containing eleven syllables to the first half-line, and twelve to the second, each whole line being alike.

⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ – ⏑ – || ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ –

आकाशे ।

रम्यान्तरः कमलिनीहरितैः सरोभिश्
छायाद्रुमैर् नियमितार्कमयूखतापः ।
भूयात् कुशेशयरजोमृदुरेणुर् अस्याः
शान्तानुकूलपवनश्च शिवश्च पन्थाः[1] ॥ ९१ ॥

bhrita [= *pika*] lit., 'nourished by a stranger.' The Indian Cuckoo is supposed to leave her eggs in the nest of the crow to be hatched. This bird must have resembled the nightingale rather than the bird known as the cuckoo in Europe. One of its names was *Vasanta-dúta*, 'messenger of spring.' Its song had none of the monotony which characterises the note of the cuckoo, but was as sweet [*madhura*: Ritu-s.] and varied as that of the nightingale with us. 'The beauty of cuckoos is their song:' Hitop., l. 839. 'On a journey [*yátráyám*] the note of a cuckoo is indicative of good-fortune [*śubha-suchakah*]. The answer of the trees was effected by the song of the cuckoo [*pika-ravenaiva sampannam*]. Next the answer of the sylvan deities is given (by a voice in the air):' Ś.

[1] 'May her path be pleasantly-diversified [pleasant at intervals] by lakes (that are) verdant with-lotus-beds, (may it have) the heat of the sun's rays moderated by shady trees, (may) its dust be soft with the [as the] pollen from the lotuses and (may it be cheered by) gentle favourable breezes and (be altogether) prosperous.' *Ramyántarah* = *manohara-madhyah*: Ś. : = *manojná-madhyah*: Ch.; 'having its middle space delightful,' 'pleasant throughout the intervening distance,' an epithet of *panthâh*. *Chháyá-drumaih* = *chháyá-pradhánair-vrikshaih*, 'trees chiefly abounding in shade:' K.: = *chháyá-lakshita-drumaih*, 'trees characterised by shade:' Ch. It is a compound similar to *śáka-párthiva* and *abhijnána-śakuntalá*: see p. 3, note 2. *Chháyá-taruh*, 'a large tree, one that gives shade,' is found in Wilson. Compare Hitop., line 1717. 'That is called a *chháyá-taru*, 'shade-tree,' whose under-part [*talam*] excessively cool shade [*atyanta-śitala-chháyá*] does not quit either in the forenoon or afternoon:' Ś. and Ch. *Niyamita* = *apanita*. *Kuśeśaya* = *śatapatra*, 'a lotus.' *Śánta* = *śánta-vega*, *manda*: K. = *pátachcharádi-śunya*, 'free from robbers, etc.:' Ś. and Ch. The compound may therefore be translated 'free from molestation and having favourable

Verse 91. Vasanta-tilaká (variety of Śakkarí). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83.

॥ सर्वे सविस्मयम् आकर्णयन्ति ॥

गोतमी । जादे । णादिजणसिणिद्धाहिं अणुण्णादगमणासि तवो

गौतमी । जाते । ज्ञातिजनस्निग्धाभिर् अनुज्ञातगमनासि तपो-

वणदेवदाहिं । पणम भअवदीणं ।

वनदेवताभिः । प्रणम भगवतीभ्यः[1] ।

शकुन्तला ॥ सप्पणामं परिक्कम्य । जनान्तिकं ॥ हला पिअंवदे । णं

शकुन्तला ॥ सप्रणामं परिक्रम्य । जनान्तिकं ॥ हला प्रियंवदे । ननु

अज्जउत्तदंसणुस्सुआए वि अस्समं परिच्चअन्तीए दुक्खेण मे चलणा

आर्य्यपुत्रदर्शनोत्सुकाया अपि आश्रमं परित्यजन्त्या दुःखेन[2] मे चरणौ

पुरदो पवट्टन्ति ।

पुरतो प्रवर्तेते ।

पिअंवदा । ण केवलं तवोवणविरहकादरा सही एव्व । तुए उव-

प्रियंवदा । न केवलं तपोवनविरहकातरा सखी एव । त्वया उप-

ट्ठिदविओअस्स तवोवणस्स वि दाव समवत्था दीसदि ।

स्थितवियोगस्य तपोवनस्यापि तावत् समवस्था दृश्यते[3] ।

breezes.' *Śivaścha bhúyát panthāḥ*: This seems to have been a phrase commonly used as a parting benediction, like the English 'A pleasant journey to you!' Compare *Panthánas te santu śiváh*: Hitop., l. 1442, Sáhit.-darp., p. 344, Mudrá-r., p. 30, l. 17; and further on in this act.

[1] 'Dear to thee as (thy own) kinsfolk.' Compare *vana-vása-bandhubhiḥ* in verse 90. My own Bombay MS. has *nnádi* (supported by the Calcutta edition), the others all *nádi* for *jnáti*. There is no doubt about the doubling of the *n* when not initial, as Vararuchi, iii., 44, gives *vinnána* for *vijnána*. As to *bhaavadínam*: see p. 129, note 2.

[2] My own MS. (supported by K.) has *duhkhena*, the others *duhkha-duhkhena*.

[3] 'One may observe the same (troubled) condition [the same condition is observed] of the penance-grove, as the (time of) separation from thee approaches.' *Samavasthá* is equivalent to *samávasthá*, as in Raghu-vanśa, viii., 41. The Taylor MS. reads *samávatthá*.

उग्गलिअदब्भकवला मिआ परिच्चत्तणच्चणा मोरा ।

उद्गलितदर्भकवला मृगाः परित्यक्तनर्तना मयूराः ।

ओसरिअपण्डुपत्ता मुअन्ति अंसू विअ लदाओ ॥ ९२ ॥

अपसृतपाण्डुपत्रा मुञ्चन्ति अश्रूणि इव लताः[1] ॥ ९२ ॥

सकुन्तला ॥ स्मृत्वा ॥ ताद । लदाबहिणिअं वणजोसिणिं दाव आमन्तइस्सं ।

शकुन्तला ॥ स्मृत्वा ॥ तात । लताभगिनीं वनज्योत्स्नां तावद् आमन्त्रयिष्ये[2] ।

[1] 'The deer let fall the mouthfuls of darbha-grass, the peacocks cease (their) dancing, the creepers as they cast [in casting] their pale leaves, appear to shed tears [as it were shed tears].' *Udgalita*: so read all the Devanágarí and K.; the root *gal*, 'to drop,' is not given in the dictionaries in conjunction with the preposition *ut*, but as one sense of this root is 'to swallow' [whence *gala*, 'the throat'], *udgalita* may possibly be equivalent to *udgírṇa*, 'ejected from the throat or mouth,' which is the reading of the Bengálí MSS. *Mṛigáḥ*: all the Devanágarí read *mião* for *mṛigyaḥ*, and in the next line *assúni* for *aśrúṇi*, apparently in violation of the metre. Dr. Boehtlingk has suggested *miá* and *ansú*, the latter is a legitimate acc. pl. from *ansu*, the masculine Prákṛit equivalent of the neuter *aśru*: see Vararuchi, iv., 15. *Parityakta-nartaná*: The dancing of the Indian peacock, especially at the approach of rain, in which it is said to take especial delight, is frequently alluded to in Hindú poetry. Compare Megh., verses 46 and 78; Ritu-sanhára, ii., 6. Bhartri-h., i., 43. *Osaria* for *apasṛita*: compare p. 5, l. 9, and Lassen's Instit. Prák., p. 363. Raghu-vanśa, xiv., 69, contains a sentiment precisely parallel to the above, *Nṛityam mayúráh kusumáni vṛikshá darbhán upáttán vijahur hariṇyaḥ*, etc.

[2] 'Father, I will just bid farewell to (my) tendril-sister, the Light of the Grove,' *i.e.*, to the Nava-Máliká, or young jasmine-creeper, mentioned in page 27, line 9, with note 3.

Verse 92. ÁRYÁ *or* GÁTHÁ. *See* Verse 2.

— ⏑ ⏑ | ⏑ — ⏑ | ⏑ ⏑ — || ⏑ — ⏑ | — — | ⏑ — ⏑ | — — | —

— ⏑ ⏑ | ⏑ — ⏑ | — — || ⏑ — ⏑ | — — | ⏑ | ⏑ ⏑ — | —

काश्यपः । अवैमि ते तस्यां सोदर्यस्नेहं । इयं तावद् दक्षिणेन ।[1]

शकुन्तला ॥ लताम् उपेत्य ॥ वणजोसिणि । चूदसङ्गदा वि मं पच्चा-

शकुन्तला ॥ लताम् उपेत्य ॥ वनज्योत्स्ने । चूतसङ्गतापि मां प्रत्या-

लिङ्ग इदोगदाहिं साहाबाहाहिं । अज्जप्पहुदि दूरपरिवत्तिणी दे

लिङ्ग इतोगताभिः शाखाबाहाभिः ।[2] अद्य प्रभृति दूरपरिवर्तिनी ते

क्खु भविस्सं ।

खलु भविष्यामि ।

काश्यपः ।

सङ्कल्पितं प्रथममेव मया तवार्थे
भर्तारम् आत्मसदृशं सुकृतैर् गता त्वं ।
चूतेन संश्रितवती नवमालिकेयम्
अस्याम् अहं त्वयि च सम्प्रति वीतचिन्तः ॥[3] ९३ ॥

[1] 'I know thy sisterly affection for it. Here it is now to the right.' *Sodarya*, 'of whole blood,' 'born from the same womb' [*udara*]: compare p. 22, l. 4.

[2] 'O Light of the grove, though united with the Mango-tree, embrace me with (thy) arms-of-branches turned in this direction.' *Chúta-sangatá*: see p. 27, note 3. *Itogatábhih*, etc. is the reading of all the Devanágarí MSS. (supported by K.) excepting one, which has *idogadehim sáhá-báhúhim* for *itogataih śákhá-báhubhih*. The feminine noun *báhá* is more appropriately joined with *śákhá*, but *báhu* is admissible: compare p. 25, l. 2. The Bengálí have *śákhámayair báhubhih*, 'with arms consisting of branches.'

[3] 'Thou by (thy) merits hast obtained [hast gone to] a husband suited-to-thyself, just as originally determined upon by me on thy account: this young Máliká (creeper) has united itself with the Mango-tree: now (therefore) I am free from solicitude about it and about thee. Set out on thy journey hence.' *Sankalpitam*, etc.: see p. 48, l. 4; and p. 135, l. 12 with note 2. *Tavárthe* = *tava krite*: K. *Átma-sadriśam* = *twat-samam*: K. *Rúpa-kulá-diná swa-sadriśam*, 'resembling thyself in beauty, family, etc.:' Ś.: see p. 30,

Verse 93. VASANTA-TILAKÁ (variety of ŚAKKARÍ). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 88, 91.

इतः पन्थानं प्रतिपद्यस्व ।

शकुन्तला ॥ सख्यौ प्रति ॥ हला । एसा दुवेणं वो हत्थे णिक्खेवो ।

शकुन्तला ॥ सख्यौ प्रति ॥ हला । एषा द्वयोर् वां हस्ते निक्षेपः[1] ।

सख्यौ । अअं जणो कस्स हत्थे समप्पिदो ॥ इति बाष्पं विहरतः ॥

सख्यौ । अयं जनः कस्य हस्ते समर्पितः[2] ॥ इति बाष्पं विहरतः[3] ॥

काश्यपः । अनसूये । अलं रुदित्वा । ननु भवतीभ्यामेव स्थिरीकर्तव्या शकुन्तला[4] ।

॥ सर्वे परिक्रामन्ति ॥

शकुन्तला । ताद । एसा उडजपज्जन्तचारिणी गब्भमन्थरा

शकुन्तला । तात । एषा उटजपर्यन्तचारिणी गर्भमन्थरा

मिअवहू जदा अणघप्पसवा होइ । तदा मे कंपि पिअणिवेदइत्तअं

मृगवधूर् यदा अनघप्रसवा भवति । तदा मे कमपि प्रियनिवेदयितारं

विसज्जइस्सध ।

विसर्जयिष्यथ[5] ।

note 2. *Gatá* = *prápta*: K.: see p. 162, note 1 at end. *Sanśritavatí* = *sangatavatí*: K. My own MS. has *sanskritavatí*, and the Colebrooke *sammitavatí*. *Víta-chintah* = *tyakta-varánusandhánah*, 'ceased from searching after a husband:' Ś. *Pratipadyaswa*: see p. 135, note 1.

[1] 'This (creeper) is (committed by me) as a pledge [deposit] into the hand of you two.' *Nikshepa* = *sthápya*: Ś. *Yathá sthápyo rakshyate tatheyam.*

[2] *Ayam janah*, i.e., *asmad-rúpah*: Ś. Ch. 'Into whose hands are *we* committed (by thee)?'

[3] '*Vi-hri* in the sense of 'to shed,' is not noticed by Wilson or Westergaard.

[4] 'Enough of weeping!' [see p. 47, note 3] Surely Śakuntalá should be cheered [rendered firm, supported] by you indeed?' *i.e.*, You are the very persons who should rather support and comfort your friend. *Sthirí-kartavyá* = *tapovana-viraha-kheda-rahitá vidheyá*: Ś.

[5] 'When this doe [female deer] grazing in the neighbourhood of the hut, slow by (the weight of) her young, has happily brought forth; then you will send some one to announce [as an announcer of] the agreeable news to me.'

काश्यपः । नेदं विस्मरिष्यामः ।

शकुन्तला ॥ गतिभङ्गं रूपयित्वा ॥ को नु खलु एष निवसने मे सज्जति ॥ इति परावर्तते ॥

काश्यपः । वत्से ।

यस्य त्वया व्रणविरोपणम् इङ्गुदीनां
तैलं न्यषिच्यत मुखे कुशसूचिविद्धे ।
श्यामाकमुष्टिपरिवर्धितको जहाति
सो ऽयं न पुत्रकृतकः पदवीं मृगस्[1] ते ॥ ९४ ॥

शकुन्तला । वत्स । किं सहवासपरित्यागिनीं माम् अनुसरसि ।

Anagha-prasavá = *vyasana-rahita-prasútih,* 'bringing forth without any mishap:' K. *Priya,* i.e., *priya-vártá* : Ś.

[1] 'That same fawn, thy adopted child, tenderly reared with handfuls of Śyámáka-grains, on whose mouth, when pricked by the sharp-points of the kuśa-grass, sore-healing oil of Ingudí-plants was sprinkled by thee, will not forsake thy footsteps [path].' *Vrana-viropana* = *kshata-praro-haka* : Ś. lit., 'That which causes a scar to cicatrize.' See *ropana* : Wilson. *Ingudínám* : see p. 17, note 2. *Kuśa-súchi* : see p. 57, note 2. *Parivardhi-taka* = *anukampayá vardhitah,* 'compassionately reared:' K. = *atiśayena poshitah,* 'excessively nourished:' Ś. Ch. The affix *ka* sometimes gives the sense of compassionating [*anukampáyám*]. So *putrakáh* = *anukampitah putrah* according to Pánini, v., 3, 76. The preposition *pari* may give the sense of *atiśayena* noticed by the other scholiasts. *Śyámáka* = *vrihi-viśesha,* 'a kind of rice:' Ś. It is rather the grain of a kind of Panic grass, [Panicum frumentaceum or colonum] eaten by the Hindús. *Mushti,* 'a handful,' is the first measure of capacity, equivalent to $\frac{1}{8}$th of a *kunji,* $\frac{1}{32}$th of a *kudava,* $\frac{1}{128}$th of a *prastha.* *Putra-kritaka* = *kritrima-putra,* 'a fac-

Verse 94. VASANTA-TILAKÁ (variety of ŚAKKARÍ). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93.

अचिरप्रसूतया जनन्या विना विवर्धित एव[1]। इदानीमपि मया वि-

रहितं त्वां तातश्चिन्तयिष्यति। निवर्तस्व तावत् ॥ इति रुदन्ती

प्रस्थिता ॥

काश्यपः।

उत्पक्ष्मणोर् नयनयोर् उपरुद्धवृत्तिं

वाष्पं कुरु स्थिरतया विरतानुबन्धं।

अस्मिन् अलक्षितनतोन्नतभूमिभागे

मार्गे पदानि खलु ते विषमीभवन्ति[2] ॥ ९५ ॥

titious or adopted son:' S. Ch. Káṭavema explains this compound by referring to Páṇini, ii., 1, 59, so that *putra-kṛita*, 'made into a son' [i.e., *aputra*, 'not really a son'] is like *śreṇi-kṛita*, 'made into a line,' and *púga-kṛita*, 'made into a heap.'

[1] 'Why dost thou follow me, an abandoner of (my) companions? Thou indeed wast reared (by me) without (thy) mother [when deprived of thy mother] shortly after she had brought thee forth.' *Saha-vása*, lit., 'one who lives with another.' The Bengálí have *achira-prasútoparatayá* = *prasavárya-vahita-kála-mṛitayá*, 'that died directly after bringing thee forth.'

[2] 'By-a-vigorous-effort [by firmness] make the tears cease to hang [cling] in (thy) upturned-eyelashed eyes, obstructing (their) free-action [impeding our business]. In this path (of life) in which the undulations of ground [the depressed and elevated portions of ground] are not discernible, thy footsteps must certainly be uneven.' *Utpakshmanor*: see page 131, note 1 in middle. *Uparuddha-vṛittim* = *pratiruddha-vyáparam*, 'impeding the functions or proper action of the organs of vision:' Ch. *Uparuddhá antaritá vṛittir vyáparo yeṇa*: K. In p. 157, l. 15, *vṛitti* is applied to the course of a tear; but if so translated here, the other epithet, *viratánubandham*, would be

Verse 95. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94.

शार्ङ्गरवः । भगवन् । ओदकान्तात् स्निग्धो जनो ऽनुगन्तव्य इति श्रूयते । तद् इदं सरस्तीरम् । अत्र सन्दिश्य प्रतिगन्तुम् अर्हसि[1] ।

काश्यपः । तेन क्षीरवृक्षच्छायाम् आश्रयामः[2] ।

॥ सर्वे परिक्रम्य स्थिताः ॥

काश्यपः ॥ आत्मगतं ॥ किं नु खलु तत्रभवतो दुष्यन्तस्य युक्तरूपम् अस्माभिः सन्देष्टव्यं[3] ॥ इति चिन्तयति ॥

शकुन्तला ॥ जनान्तिकं ॥ हला । प्रेक्षस्व । नलिनीपत्रान्तरितं प्रिय-

superfluous. It is not necessary, however, to connect it with *nayanayor*, as the passage might be rendered 'make the tears that impede our business cease to cling in (thy) upturned-eyelashed-eyes.' *Váshpa* is the hot moisture that precedes the formation of tears:' see p. 157, note 3. It does not seem to be used in the plural. Cf. *munchato váshpam ushnam*: Megh., verse 12. *Viratánubandha*: my own MS. has *vihatánubandha*: *Anubandha*, lit., 'binding after,' 'following after;' hence 'cleaving,' 'adhering.' The Bengálí MSS. have *śithilánubandham* = *sántárambhám* [sic?]: Ś. *Vishamíbhavanti* = *skhalitáni syuh*, 'are liable to trip or stumble:' Ś. and Ch. Compare page 139, line 4.

[1] '"A friend is [friends are] to be escorted as far as the water's brink:" such is the sacred precept. This, then, is the margin of a lake. Here having given (us) directions, be pleased to return.' *Odakántát* = *á* + *udakántát* = *ájalántát*: see page 155, note 4 at end. *Odakántád* is found in all the Devanágarí: my own has *odakántam*. *Snigdha-janah* may be either 'a friend,' or 'friends:' Compare p. 128, note 1. *Śrúyate*, lit., 'it is heard,' *i.e.* it is enjoined in *śruti*, 'scripture,' 'holy writ.'

[2] *Kshíra-vriksha*, lit., 'milk-tree,' a kind of fig-tree, not the Vata or Banyan-tree [Ficus Indica], nor the Pippala [Ficus religiosa], but the glomerous fig-tree [Ficus glomerata], which yields a resinous milky juice from its bark [see page 155, note 4 in middle] and is large enough to afford abundant shade.

[3] 'What message is to be sent by us (that will be) most appropriate for his majesty Dushyanta?' *Yukta-rúpam*: *Cf.* page 88, note 3; and page 15, line 1.

सहअरं अदेक्खन्ती आदुरा चक्कवाई आरडदि । दुक्करं अहं करे-
सहचरम् अपश्यन्ती आतुरा चक्रवाकी आरटति । दुष्करम् अहं करो-
मि त्ति ।
मीति ।[1]

अणसूआ । सहि । मा एव्वं मन्तेहि
अनसूया । सखि । मा एवं मन्त्रयस्व ।

एसा वि पिएण विणा गमेइ रअणिं विसाअदीहअरं ।
एषापि प्रियेण विना गमयति रजनीं विषाददीर्घतरां ।
गरुअं पि विरहदुक्खं आसाबन्धो सहावेदि ॥ ९६ ॥
गुर्वपि विरहदुःखम् आशाबन्धः साहयति ॥ ९६ ॥[2]

[1] 'Friend, see! the poor female-Chakraváka not perceiving her dear mate hid by the lotus-leaves, calls to (him) thus: "Hard (is the lot) I suffer:"' See page 129, note 1, and compare in Vikram., Act IV., *Sarasi nalini-patrenápi twam ávrita-vigrahám nanu sahacharím dúre matwá viraushi samutsukah,* 'Thou indeed [*i.e.*, the male chakraváka] art sorrowfully crying to thy mate thinking her to be far away, although her body is only concealed from thee by a lotus-leaf.' A few lines before this passage, the cry is compared to the sound *ka ka*. Whether this may have anything to do with the somewhat harsh phrase *dukkaram karemi,* here employed as the cry of the bird, need not be discussed. All the Devanágarí concur in this reading. Kátavema, however, has *dushkaram khalu aham tarkayámi.* The root *kri* sometimes has the sense of *tark,* 'think,' 'imagine' [*Cf.* page 41, note 1]. indeed, there are few senses which this root 'of all work' may not have, when conjoined with nouns; and *dushkaram kri* is not more harsh than *śokam kri,* 'to make or suffer sorrow.' Śankara has *dushkaram ayam chakravákah karoti.* Instead of *pia* three of the MSS. have *bi* for *api.* 'This verse indicates that Śakuntalá foresees she is about to experience similar sorrow, in having to endure separation from Dushyanta in consequence of the curse' [*śápa-tirohita-Dushyantam alapsyamáná*]: K.

[2] 'Speak not so. Even she [the female chakraváka], without her

Verse 96. Áryá *or* Gáthá. *See* Verse 2.
— — | ⏑ ⏑ — | ⏑ ⏑ — || ⏑ — ⏑ | ⏑ ⏑ — | ⏑ — ⏑ | — ⏑ ⏑ | —
⏑ ⏑ — | ⏑ ⏑ ⏑ ⏑ | — — || — — | — — | ⏑ | — — | ⏑

काश्यपः । शार्ङ्गरव । त्वया मद्वचनात् स राजा शकुन्तलां पुरस्कृत्य[1] वक्तव्यः ।

शार्ङ्गरवः । आज्ञापयतु भवान् ।

काश्यपः ।

अस्मान् साधु विचिन्त्य संयमधनान् उच्चैः कुलं चात्मनस्
त्वय्यस्याः कथमप्यबान्धवकृतां स्नेहप्रवृत्तिं च तां ।
सामान्यप्रतिपत्तिपूर्वकम् इयं दारेषु दृश्या त्वया
भाग्यायत्तम् अतः परं न खलु तद् वाच्यं वधूबन्धुभिः[2] ॥ ९७ ॥

beloved, passes away the night made too long by sorrow. Expectation (of meeting again) makes the pain of separation, however severe, supportable.' *Gamayati*, lit., 'causes to go,' *i.e.*, brings to an end. The Prákrit *visáa* may stand either for *vishráda*, 'sorrow,' 'melancholy,' or for *viśaya*, 'sleeping and watching alternately.' Śankara explains the phrase by *visúraná-dírghám, kheda-dírghám, duhkha-dustarám*. *Áśá-bandha*, 'hope,' i.e., *prátar mám sangamayishyati*, 'in the morning he will be united to me.' Śankara observes that this verse afford an example of the *Áśwása alankára*. Kátavema refers to a parallel passage in the Megha-duta, verse 10, *Áśá-bandhah kusuma-sadriśah* [sic] *práyaśo hyanganánám sadyah-páti pranayi hridayam viprayoge runaddhi*.

[1] 'Having placed in front,' *i.e.*, 'having introduced,' 'having presented.'

[2] 'Having well considered us as rich in devotion, and the exalted family of thyself, and that (free) flow of affection of this (maiden) towards thee [*or* the spontaneous flow of affection springing up in you for her] not in any manner brought about by relatives; she is to be regarded by thee, as (one) amongst (thy) wives, after raising her to an equality of rank [*or* with equal respect]. Beyond this is dependent on destiny, nor indeed ought that to be called in question by a wife's relations.' *Sanyama-dhanán*, 'This implies that they were worthy of respect:' K. *Uchchaih-kulam*, etc. 'This implies that he would act with justice:' K.: see page 14, note 2. *Kathamapi* = *durgrahena*: Ś. and Ch. *Cf.* page 131, line 7. *Abándhava-kritám*: see page 127, note 4. *Sneha-pravrittim* = *prema-cheshtám*: Ch.

Verse 97. Śárdúla-vikrídita (variety of Atidhriti). *See* Verses 14, 30, 36, 39, 40, 63, 79, 85, 86, 89.

शार्ङ्गरवः । गृहीतः सन्देशः ।

काश्यपः । वत्से । त्वम् इदानीम् अनुशासनीयासि । वनौकसोऽपि सन्तो लौकिकज्ञा[1] वयं ।

शार्ङ्गरवः । न खलु धीमतां कश्चिद् अविषयो नाम[2] ।

काश्यपः । सा त्वम् इतः पतिकुलं प्राप्य

शुश्रूषस्व गुरून् कुरु प्रियसखीवृत्तिं सपत्नीजने
भर्तुर् विप्रकृतापि रोषणतया मास्म प्रतीपं गमः ।
भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सेकिनी
यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः[3] ॥९८॥

कथं वा गौतमी मन्यते ।

Sámánya-pratipatti-púrvakam = *sádhárana-gaurava-purahsaram*, 'preceded by equal respect.' *Yádriśena gauravena apará vadhúr álokyate tádriśena iyam*, etc.: Ś. *Pratipatti* is either 'the act of preferring to rank,' or 'the respect paid to rank.' *Púrva* or *púrvaka* at the end of a compound often simply denotes the manner in which anything is done, translateable by 'with' or 'after.' Compare page 117, note 1. *Dáreshu*: *dára-śabda-pun-lingah kalatra-váchako nitya-bahu-vachanántah*, 'the word *dára*, meaning a wife, is of the masculine gender, and always has a plural termination:' Ś. *Dáráh*, therefore may be either wives or wife. *Atahparam*, etc., 'Here he tells the reason why he does not demand higher rank or greater honour for Śakuntalá:' Ś. In the first line, my own MS. read *asmán sádhu samíkshya sanyama-parán*. All marriages in the East are arranged by the relatives of the parties.

[1] 'Acquainted with worldly affairs,' 'know the ways of the world' [= *loka-vyavahára-jnáh*: Ś.]

[2] 'There is no subject out of the reach [*agocharah*: Ś.] of the intelligent.' [Wise men are conversant with all subjects.]

[3] 'Pay respectful attention to (thy) superiors. Act the part of a dear friend towards (thy) fellow-wives [rival wives]. Even though wronged [treated harshly] by thy husband, do not out of anger show [go to] a refractory spirit. Be ever courteous towards (thy) attendants; not puffed up [arrogant]

Verse 98. Śárdúla-vikrídita (variety of Atidhriti). See Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97.

गोतमी । एत्तिओ वहुजणस्स उवदेसो । जादे । एदं क्खु सव्वं ओधारेहि ।

गौतमी । एतावान् वधूजनस्य उपदेशः । जाते । एतत् खलु सर्व्वम् अवधारय[1] ।

काश्यपः । वत्से । परिष्वजस्व मां सखीजनं च ।

शकुन्तला । ताद । इदो एव्व किं पिअंवदामिस्साओ सहीओ णिवत्तिस्सन्ति ।

शकुन्तला । तात । इत एव किं प्रियंवदामिश्राः[2] सख्यो निवर्तिष्यन्ते ।

काश्यपः । वत्से । इमे अपि प्रदेये[3] । न युक्तम् अनयोस् तत्र गन्तुं । त्वया सह गौतमी यास्यति ।

in prosperity—in this manner, young-women attain the station [title] of housewife [matron]. Those of an opposite character are house-banes [banes of the family].' The Sáhitya-darpana adduces this as an example of the figure Upadishtam, which is defined as *manohári vákyam śástranusáratah* [p. 185]. Śankara quotes the following aphorism: *Parisangrihya śástrártham yad vákyam abhidhíyate vidwan monoharam jneyam upadishtam tad eva tu. Gurún = swaśurádín,* 'father-in-law,' etc.: Ch. A Guru is not only a father or a father-in-law, but also a preceptor, and in fact any male relation entitled to *gaurava,* 'respect.' *Śuśrúshaswa = árádhaya. Vrittim*: some of the Bengálí and the Sáhit.-darp., supported by Ś., read *vrittam = charitram,* 'action,' 'deed,' 'behaviour,' 'demeanour.' *Viprakrita = pídítá*: Ch. = *krita-vipriyá,* 'offended:' Ś. *Pratípam = prátikúlyam. Bhuyishtam = atiśayena. Dakshiná = sa-sneha. Bhágyeshu*: the Bengálí and Ś. have *bhogeshu = sukheshu,* 'in enjoyments,' 'in pleasures,' in which case *anutsekini* will mean 'not given to excess.' The latter word is literally 'spouting up' like a fountain. Compare *anutseko lakshmyám*: Bhart.-h., ii., 54. *Padam = śabdam,* 'a title:' Ś. = *vyasáyam* or *pratishtám*: Ch. *Vámáh = tad-viparíta-kárinyah*: Ś. = *tad-viruddháh*: Ch.

[1] 'Lay to heart,' 'treasure up in thy heart,' 'ponder well.'

[2] See page 152, note 1. My own MS. and two others insert *kim.*

[3] 'Are to be given away in marriage.' Compare page 47, line 7,

शकुन्तला ॥ पितरम् आश्लिष्य ॥ कथम् इदानीं तातस्य अङ्कात् परिभ्रष्टा मलयतटोन्मूलिता चन्दनलता इव देशान्तरे जीवितं धारयिष्यामि[1] ।

काश्यपः । वत्से । किम् एवम् कातरासि ।

अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे
विभवगुरुभिः कृत्यैस् तस्य प्रतिक्षणम् आकुला ।
तनयम् अचिरात् प्राचीवार्कं प्रसूय च पावनं
मम विरहजां न त्वं वत्से शुचं गणयिष्यसि[2] ॥ ९९ ॥

note 4. *Ime api*: Dual terminations do not coalesce with following vowels: Lagh.-kaum., No. 58; Pánini, I., i. ii.

[1] 'How now, removed from my foster-father's side, like a tendril of the sandal-tree uprooted from the slopes of Malaya, shall I support life in a strange place?' Chandana [σαντaλον], the Sirium myrtifolium, 'a large kind of myrtle with pointed leaves,' the wood of which affords many highly esteemed perfumes, unguents, etc., and is celebrated for its delicious scent. It is found chiefly on the slopes [*taṭa, upatyaká*: Ragh., iv., 46, 48] of the Malaya mountains, which are thence called *chandanáchala*, the tree being sometimes called *Malaya-ja*, 'Malaya-born.' Frequent allusion is made to this tree being infested by snakes: see Ragh., iv., 48; Hitop., line 1582. *Tara*, of which the Sanskrit equivalent is probably *taṭa*, is the reading of all the Devanágarí MSS. It is synonymous with *utsanga*, 'the slope of a hill,' so that *Malayasya utsangát* exactly answers to *tátasya-ankát* [*anka* = *utsanga*: Amara-kosha, iv., 1, 4.] *D* and *r* are certainly interchangeable in Sanskrit and Prákrit, and the substitution of *d* for *t* is usual. *L*, however, is the more common substitute, and, I confess that my first idea was that *Malaya-tara* was for *Mayala-tala* = *Malayasya upatyaká*: Ragh., iv., 46.

[2] 'Stationed in the honourable post of wife to a nobly-born husband; (and)

Verse 99. Hariṇí (variety of Atyashṭi). *See* Verse 66.

॥ शकुन्तला पितुः पादयोः पतति ॥

काश्यपः । यद् इच्छामि ते । तद् अस्तु ।

शकुन्तला ॥ सख्याव् उपेत्य ॥ हला । हे अपि मां समम् एव परि-ष्वजेथां ।

सख्यौ ॥ तथा हला ॥ सखि । यदि नाम स राजा प्रत्यभिज्ञान-मन्थरो भवेत् ततो[1] ऽस्मै इदम् आत्मनामधेयाङ्कितम् अङ्गुलीयकं दर्शय ।

शकुन्तला । अनेन सन्देहेन वाम् आकम्पितास्मि ।

सख्यौ । मा बिभीहि । अतिस्नेहः[2] पापशङ्की ।

incessantly [every moment] distracted with his affairs important from his dignity; having very shortly given birth to a pure son, like as the Eastern-quarter (gives birth to) the Sun, thou wilt not take account, O daughter, of the sorrow produced by separation from me.' *Abhijanavato* = *kulínasya*: see p. 14, note 2. *Ákulá* = *vyagrá*, 'perplexed,' 'intently occupied:' Ś. = *sambhramá*, 'bewildered:' K. *Achirát* = *gamanávyavahita-samaye*, 'immediately on thy arrival.' *Práchí iva*, etc. = *yathá púrva-dik pavitra-janakam súryam*: Ś.

[1] See page 52, notes 1 and 2; page 140, line 12, note 2.

[2] 'Excessive affection is apt to suspect evil.' *Ati-snehah*, so reads the Taylor MS. and my own, supported by Kátavema. Śankara observes, *tathá choktam kiráte. Prema paśyat bhayáni apade 'pi*, 'and so it is said in the Kirátárjuníya, 'Affection sees causes of alarm [*or* dangers], although without foundation.'

शार्ङ्गरवः । युगान्तरम्[1] आरूढः सविता । त्वरताम् अत्रभवती ।

शकुन्तला ॥ आश्रमाभिमुखी स्थित्वा ॥ तात । कदा नु भूयस् तपोवनं प्रेक्षिष्ये ।

काश्यपः । श्रूयतां ।

भूत्वा चिराय चतुरन्तमहीसपत्नी
दौष्यन्तिम् अप्रतिरथं तनयं निवेश्य ।
भर्त्रा तदर्पितकुटुम्बभरेण सार्द्धं
शान्ते करिष्यसि पदं पुनर् आश्रमे ऽस्मिन्[2] ॥ १०० ॥

[1] 'The sun has ascended to another division (of the sky).' The Mackenzie MS. has *yugántam adhirúḍhah*; the Calcutta edition *dúram adhirúḍhah*; Chézy *gaganántaram adhirúḍhah*. According to Chandra-śekhara, *yuga* is by some considered equivalent to *prahara*, 'a division of the day, comprising one-eighth of the sun's diurnal revolution, or three hours;' by others, to *hasta-chatushṭayam*, 'a space of four cubits.' Dr. Boehtlingk considers *yugántara* to be the second half of the arc described by the sun in the heavens, and translates, 'The Sun has already entered the afternoon-quarter of the heavens.'

[2] 'Having become for a long time the fellow-wife of the Earth bounded by the four cardinal-points, having settled-in-marriage thy matchless-warrior son Daushyanti; in-company-with thy husband, who shall have (first) transferred the cares of government [the burthen of family-cares] to him, thou shalt again set foot in this tranquil hermitage.' *Chatur-anta-mahí* seem to be equivalent to *chátur-dig-anta-mahí*, i.e., 'the earth as far as the four quarters,' 'the entire earth.' The Bengálí have a parallel phrase *sa-dig-anta-mahí*. Kátavema explains it by *chatwárah antáh yasyáh sá*. Compare p. 124, l. 7. *Daushyanti* is a regular, though not very common form of patronymic, derived from Dushyanta, as Dákshi, 'a descendant of Daksha,' from Daksha; Aindri from Indra, etc. See Laghu-kaum., No. 1072. *Apra-*

Verse 100. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95.

गौतमी । जादे । परिहीअदि गमणवेला । णिवत्तेहि पिदरं ।
गौतमी । जाते । परिहीयते गमनवेला । निवर्तय पितरं ।
अहवा । चिरेणवि पुणो पुणो एसा एव्वं मन्तइस्सदि । णिवत्तदु भवं ।
अथवा । चिरेणापि पुनः पुनर् एषा एवं मन्त्रयिष्यते । निवर्ततां भवान् ।[1]

काश्यपः । वत्से । उपरुध्यते तपोनुष्ठानं[2]

शकुन्तला ॥ भूयः पितरम् आश्लिष्य ॥ तवच्चरणपीडिदं तादस-
शकुन्तला ॥ भूयः पितरम् आश्लिष्य ॥ तपश्चरणपीडितं तातश-
रीरं । ता मा अदिमेत्तं मम किदे उक्कण्ठ ।
रीरं । तन् मा अतिमात्रं मम कृते उत्कण्ठस्व ।[3]

काश्यपः ॥ सनिःश्वासं ॥

tiratham = *asat-paripanthinam*, 'having no antagonist' = *apratirathikam*: K., *ratha* being put for *rathika* or *rathin*, 'a warrior who fights from a chariot.' *Niveśya* = *viváhya*, 'having caused to marry:' K. *Niviś* has this sense in Mahábh., i. 7138. *Tad* refers to *Daushyanti*. *Árpita*, etc. Compare in Vikram., Act 5. *Aham api súnau vinyasya rájyam.* Also Manu, vi., 2, 3, 'When the Father of a family perceives his own wrinkles and grey hair, committing the care of his wife to his sons, or accompanied by her, let him repair to the woods,' *i.e.*, Let him enter upon the third quarter of his life, that of a hermit: see p. 157, note 3 at end. *Śánte*: compare p. 20, l. 4. *Padam*: compare page 145, note 3 at end.

[1] 'Allow the Father to return; or rather, (since) even for a long time she will go on talking again and again in this manner; let your reverence return,' *i.e.*, Return at once yourself, without asking her permission. To depart without asking leave, is contrary to all Hindú ideas of politeness. *Athavá*: see p. 30, note 1.

[2] 'The prosecution of (my) devotions is interrupted (by this detention.)' Compare in Vikram., Act 5, *Uparudhyate me áśrama-vása-dharmah.*

[3] 'Therefore do not beyond measure sorrow on my account.' *Ukkaṇṭha* for Sanskrit *utkaṇṭha* or *utkaṇṭhaswa* is the reading of my own MS. *Má ukkaṇṭhidum* seems questionable. Káṭavema has *Bhúyo 'pi tapaś-charaṇa-píḍitam tátasya śaríram atimátram mama krite utkaṇṭhitam bhavishyati.*

शमम् एष्यति मम शोकः कथं नु वत्से त्वया चरितपूर्वं ।
उटजद्वारविरूढं नीवारबलिं विलोकयतः[1] ॥ १०१ ॥

[1] 'How, my child, will the grief of me, looking at the oblation of rice-grains formerly offered by thee, germinating at the door of the cottage, ever be assuaged [ever go to assuagement]?' *Charita,* so reads the Colebrooke MS.; the others have *rachita-púrvam* = *purá-vihitam*: Ś. *Charita* is supported by *charu,* 'an oblation of rice.' The *bali,* or *griha-bali* is a particular kind of offering, identical with the *bhúta-yajna,* i.e., a sacrifice for all creatures, but especially in honour of those demigods and spiritual beings called *griha-devatáh,* 'household deities,' which are supposed to hover round and protect households [Manu, iii., 80], or to whom some particular part of the house is sacred. This offering was made by throwing up into the air [Manu, iii., 90] in some part of the house generally at the door [Manu, iii., 88] the remains of the morning and evening meal of rice or grain; uttering at the same time a *mantra* or prayer to some of the inferior deities, according to the place in which it was made [Manu, iii, 87, etc.], whether to Indra with his followers the Maruts, or to Kuvera with his followers the Guhhyakas, Kinnaras, Yakshas, etc., or to the spirits of trees, waters, etc. [Manu, iii., 88, 89]. According to Colebrooke it might be presented with the following Pauránik prayer, 'May gods, men, cattle, birds, demigods, benevolent genii, serpents, demons, departed spirits, blood-thirsty savages, trees, and all who desire food given by me—may reptiles, insects, flies, and all hungry beings or spirits concerned in this rite, obtain contentment from this food left them by me!' It was sometimes offered by the women of the house, who might assist in any sacrifice, provided they abstained from repeating the *mantras* [Manu, iii., 121], and as the offering was intended for all creatures, even the animals were supposed to have their share in it. [Manu, iii., 92] In point of fact the crows, dogs, insects, etc. in the neighbourhood of the house were the real consumers of it [whence *bali-pushta, bali-bhuj, griha-bali-bhuj,* as names of a crow, crane, sparrow, etc.: compare Hitop., l. 1076] and such of the grains as escaped being devoured by them would be likely to germinate about the threshold. This *bali* formed one of the five great sacrifices or religious rites, sometimes called sacraments,

Verse 101. Áryá *or* Gáthá. (*See* Verse 2.)

⏑⏑– | ⏑⏑⏑⏑ | –– || ⏑–⏑ | –– | ⏑–⏑ | ⏑⏑– | –
⏑⏑– | –⏑⏑ | –– || –– | ⏑⏑– | ⏑ | –⏑⏑ | –

गच्छ । शिवास्[1] ते पन्थान: सन्तु ।

॥ निष्क्रान्ता शकुन्तला सहयायिनश्च ॥

सख्यौ ॥ शकुन्तलां विलोक्य ॥ हा धिक् हा धिक् । अन्तर्हिता[2]

शकुन्तला वनराज्या ।

काश्यप: ॥ सनि:श्वासं ॥ अनसूये । गतवती वां सहधर्मचारिणी ।
निगृह्य शोकम् अनुगच्छतं मां प्रस्थितं ।

which the householder who maintained a perpetual fire [see p. 148, note 3] and devoted himself to the priesthood had daily to perform [Manu, iii., 67, iv., 21]: viz.—1. Brahma-yajna, in honour of the Ṛishis, the authors of the Vedas, and therefore performed by the study of the Vedas and holy writ in general [Manu, iv., 147]. 2. Deva-yajna, in honour of the superior gods, performed by oblations to Fire himself, or through Fire to the other gods [see p. 148, note 3, and Manu, iii., 84, 85]. 3. Pitṛi-yajna, in honour of the progenitors of mankind [Manu, iii., 194], and especially deceased ancestors, performed by pouring out water with *tila*, etc. [Manu, iii., 202]. The solemn celebration of this offering at stated periods was called Śráddha: see p. 112, note 1. 4. Manushya-yajna or Nṛi-yajna, in honour of men, performed by offering water, food, a seat, etc., to a guest: see p. 35, note 2; and Manu, iii., 99, etc. 5. Bhúta-yajna, or Bali, in honour of all creatures of every description, but particularly of those not provided for by the other four sacrifices. It might have reference, however, to the deities and beings honoured in the other sacraments. That it had especial reference to the *Gṛiha-devatáh* is indicated in Manu, iii., 117, with commentary, and in the Mṛichchhakaṭi, where Chárudatta, after fulfilling the Deva-kárya, or second of the above rites [compare p. 140, l. 16] is described as offering the *bali* to the household gods around the threshold. His speech as he offers it, corresponds remarkably with that of Káśyapa, *Yásám baliḥ sapadi mad-gṛiha-dehalínám, hansaiścha sárasa-gaṇaiścha vilupta-púrvaḥ, tásweva samprati virúḍha-triṇánkurásu, vījánjaliḥ patati kíṭa-mukhávalíḍhaḥ.*

[1] See page 163, note 1 at end.

[2] So read all the Devanágarí for *antarihidá*: Cf. page 140, l. 7.

उभे । तात । शकुन्तलाविरहितं शून्यमिव तपोवनं कथं प्रविशावः ।

काश्यपः । स्नेहप्रवृत्तिर् एवंदर्शिनी[1] ॥ सविमर्शं परिक्रम्य ॥ हन्त[2] भोः । शकुन्तलां पतिकुलं विसृज्य लब्धम् इदानीं स्वास्थ्यं[3] । कुतः ।

अर्थो हि कन्या परकीय एव
  ताम् अद्य सम्प्रेष्य परिग्रहीतुः ।
जातो ममायं विशदः प्रकामं
  प्रत्यर्पितन्यास इवान्तरात्मा[4] ॥ १०२ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ चतुर्थो ऽङ्कः ॥

[1] 'The course of affection views it thus.' The Bengálí have *sneha-vṛittir,* and one [E. I. H. 1050] *evam śansiní* for *evam darśiní*. *Yasmin vishaye sneho bhavati tad-asánnidhyát etádṛiśa eva kramo bhavati* : Ś.

[2] *Hanta* : here an exclamation of joy [*harshe* : Ś.]

[3] 'My natural serenity of mind,' 'my natural good spirits.' A load of anxiety is taken off my mind.

[4] 'Verily a girl is another's property. Having to-day sent her to her husband, this my conscience has became quite clear, as if (after) restoring a deposit.' *Kanyá-rúpo 'rthah,* etc., 'the property consisting of a girl belongs to another : Ś. Ch. *Parigrahítuh* = *pariṇetuh.* Hence *parigraha,* 'a wife :' see p. 124, l. 6. The ceremonies of marriage are described by Colebrooke in the Asiatic Researches, vol. vii., p. 288-311, thus :—The bridegroom goes in procession to the house of the bride's father. The bride is given to him by her father, and their hands, on which turmeric has been previously rubbed, are bound together with kuśa-grass. The bridegroom next makes oblations to the sacred household fire, and the bridegroom drops rice into it. The bridegroom solemnly takes her hand in marriage [whence he is called *páṇi-grahítá,* and marriage *páṇi-grahaṇa*], and leads her round the sacred fire [whence he is called *pariṇetá*]. The bride steps seven times,

Verse 102. **Indravajrá** (variety of **Trishṭubh**) containing eleven syllables to the half-line, each half-line being alike.

— — ⏑ — — ⏑ ⏑ — ⏑ — — ||

॥ अथ पञ्चमोऽङ्कः ॥

॥ ततः प्रविशत्यासनस्थो[1] राजा विदूषकश्च ॥

विदूषकः ॥ कर्णं दत्त्वा ॥ भो भो वअस्स । सङ्गीदसालन्तरे अव-
विदूषकः ॥ कर्णं दत्त्वा ॥ भो भो वयस्य । सङ्गीतशालान्तरे अव-
धाणं देहि । कलविसुद्धाए गीदीए सरसञ्जोओ सुणीअदि । जाणे ।
धानं देहि । कलविशुद्धायां गीत्यां स्वरसंयोगः श्रूयते[2] । जाने ।
तत्तभोदी हंसवदिआ वण्णपरिअअं करेदित्ति ।
तत्रभवती हंसपदिका वर्णपरिचयं करोतीति[3] ।

राजा । तूष्णीं भव । यावद् आकर्णयामि ।

and the marriage is then irrevocable. *Viśadaḥ* = *prasannaḥ*, 'serene, tranquil:' K. = *sustha*: Ś. Compare *manasaḥ prasádaḥ*: Vikram., Act 5. *Prakámam* = *atyartham*: see p. 109, note 1. The Bengálí reading of the last two lines is *játo 'smi samyag viśadántarátmá, chirasya nikshepam ivárpayitwá.*

[1] In the Bengálí MSS. the speech of the Chamberlain commences the Act.

[2] 'Turn (thy) attention to the interior of the music-hall. In a soft and clear song harmonious sounds are heard [the union of notes is heard].' *Íśwaráṇám yatra nrityádikam bhavati sá sangíta-śálá*, 'A music-saloon is a place where dancing, etc., is performed before princes:', Ś. *Avadhánam*: Káṭavema has *avadháraṇam*. *Gítyám* = *dhruváyám*: K. The Prákrit *gídie* may stand for the instrumental, genitive, or locative cases. *Swara-sanyoga*: Káṭavema has *swara-yoga*. Both expressions occur in the Mṛichchhakaṭí [p. 33, l. 2; p. 94, l. 1; p. 222, l. 5; p. 339, l. 9], and in the Málavikágnimitra [p. 67, l. 6 with note].

[3] 'Is practising singing,' *lit.*, 'Is making acquaintance with the varṇas.' *Parichaya* = *abhyása*: Ch. *Varṇa*, 'the order or arrangement of a song.' It may also mean 'a musical mode.' These modes are numerous, personified

॥ आकाशे गीयते ॥

अहिणवमहुलोलुवो तुमं
अभिनवमधुलोलुपस् त्वं
तह परिचुम्बिअ चूअमञ्जरिं ।
तथा परिचुम्ब्य चूतमञ्जरीं ।
कमलवसइमेत्तणिव्वुदो
कमलवसतिमात्रनिर्वृतो
महुअर विम्हरिदोसि णं कहं ॥ १०३ ॥
मधुकर विस्मृतोऽसि एनां कथं[1] ॥ १०३ ॥

either as male [Rága,] or female [Rágini.] According to S. and Ch., the *Varnas* intended here are of four kinds, the first two corresponding with the division of the *bhávas*, or 'affections.' *Gítishu chatwára varná bhavanti yad áha Bharatah; Stháyí tathaiva Sanchárí tathá Rohávarohinau. Varnás chatwára evaite kathitás sarva-gítishu.*

[1] 'O Bee, how (can it be) that thou, eagerly-longing for fresh honey, after having so kissed the mango-blossom, shouldst (now) be forgetful of it, being altogether satisfied with (thy) dwelling in the lotus!' *Chúta-manjari* = *ámra-kaliká*: S. Compare in Vikram., Act 2, *Íshad-baddha-rajah-kanágra-kapisá chúte navá manjarí.* *Kamala-vasati* = *kamalávasthiti*: S. The fondness of the bee (which in Sanskrit is masculine) for the lotus is so great that he will remain for a long time in the interior of the flower. Compare *Na pankajam tad yad alína-shatpadam,* 'That is not a lotus which has no bee clinging to it:' Bhat-Kávya, ii., 19; also *Gunjad-dwirepho 'yam ambuja-sthah,* 'the murmuring bee remaining in the lotus:' Ritu-s., vi., 15; and *Idam runaddhi mám padmam antah-kwanita-shatpadam*: Vikram., Act 4. *Madhu-kara*: see p. 32, note 1. *Vismrito*: see p. 162, note 1. In Prákrit, two forms *mar* and *sumar* are used for *smri*: the first becomes *mhar* after a preposition [as in *vimhao* for *vismayah*: Varar., iii., 32], but *vimarido* would be equally correct according to Varar., iii., 56. Kátavema observes that under the figure of a bee, Hansapadiká covertly reproves the king for having forgotten her. Sankara and Chandra-sekhara call this verse a *Prach-*

Verse 103. Aparavaktrá. *See* Verse 90.

राजा । अहो रागपरिवाहिणी गीतिः ।[1]

विदूषकः । किं तावद् गीत्या अवगतो ऽक्षरार्थः ।[2]

राजा ॥ स्मितं कृत्वा ॥ सकृत् कृतप्रणयो ऽयं जनः । तद् अस्या देवीं वसुमतीम् अन्तरेण महद् उपालम्भनं गतो ऽस्मि[3] । सखे माठव्य । मद्वचनाद् उच्यतां हंसपदिका । निपुणम् उपालब्धो ऽस्मीति ।

विदूषकः । यद् भवान् आज्ञापयति ॥ उत्थाय ॥ भो वयस्य । गृहीतस्य तया परकीयैर् हस्तैः शिखण्डके ताड्यमानस्य अप्सरसा वीतरागस्य इव नास्ति इदानीं मे मोक्षः ।[4]

chhádaka, and quotes the following from Kavi-kaṇṭhahára: *Anyásaktam patim matwá prema-vichchheda-manyuná viṇá-purahsaram gánam striyáh prachchhádako matah.*

[1] 'Oh, what an impassioned strain!' lit., a song overflowing with affection or passion. *Rága-pariváhiṇí* = *anurága-nishyandiṇí*: Ś. = *káma-sampúrṇá*: K. Compare p. 89, note 2.

[2] 'The meaning of the words,' lit., of the letters or syllables.

[3] 'This person [*i.e.*, I] once made love (to her); therefore I am incurring her severe censure on account of the queen Vasumatí,' *Kṛita-praṇayo* = *kṛita-premá. Ayam jana,* i.e., *mad-rúpah,* 'consisting of me:' Ś. Compare page 145, note 1. *Vasumatí* is a name for the earth: compare p. 124, note 1. *Antareṇa*: see page 81, note 2. After *kṛita-praṇayo 'yam janah,* the Calc. edit. adds *ityaksharárthah,* 'such is the meaning of the words.'

[4] 'There is not now any liberation for me (suffered to be) seized by her with the hands of others by-the-hair-on-the-crown-of-my-head (and) beaten, any more than for a sage-with-suppressed-passions (if taken unawares) by a lovely-nymph.' *Śikhaṇḍaka* is 'the lock of hair left on the crown of the head at tonsure.' This was the only portion of hair suffered to remain on the head of a Bráhman, but in the case of the military class, three or five

राजा । [1]गच्छ । नागरिकवृत्त्या सञ्ज्ञापयैनां ।

विदूषकः । का गई ॥ इति निष्क्रान्तः ॥

विदूषकः । कां [2]गतिः ॥ इति निष्क्रान्तः ॥

राजा ॥ आत्मगतं ॥ किं नु खलु गीतार्थम् आकर्ण्येष्टजनविरहाद् ऋते ऽपि बलवद् उत्कण्ठितो ऽस्मि । अथवा ।

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
पर्युत्सुकीभवति यत् सुखितो ऽपि जन्तुः ।
तच् चेतसा स्मरति नूनम् अबोधपूर्वं
भावस्थिराणि जननान्तरसौ[3]हृदानि ॥ १०४ ॥

इति पर्याकुलस् तिष्ठति ।

locks called *káka-pakshák* were left on each side. The two ceremonies of tonsure are included by Manu among the twelve *sanskáras* or rites which every Bráhman had to undergo. The first, or *chúdá-karana* took place from one to three years old, generally after teething [Manu, ii., 35]; the second or final tonsure *keśánta* in the sixteenth year from conception [ii. 65]. *Moksha* has here a double sense—1. 'Liberation of the body from danger;' 2. 'Liberation of the soul from further transmigration:' see note 3 in this page. The last was the great object of sages and devotees in their bodily mortifications, but was often obstructed by the seductive artifices of Indra's nymphs: see p. 44, note 1.

[1] 'In the courtly (fashionable) style.' *Pravínasya rítyá*: K. *Nágarika* here means more than 'polite.' It implies 'insincerity,' as when a man shews exaggerated attention to his first mistress, while he is courting some one else.

[2] See page 62, line 6, with note 3.

[3] 'When a being (in other respects) happy becomes conscious-of-an ardent-longing on seeing charming objects and hearing sweet sounds, then in all probability, without being aware of it, he remembers with his mind the friendships of former births, firmly-rooted in his heart.' *Ramyáṇi*, i.e., *vastúni*: Ś. Káṭavema has *rúpáṇi* for *ramyáṇi* and *sthitáni* for *sthiráṇi*.

Verse 104. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100.

॥ ततः प्रविशति कञ्चुकी ॥

कञ्चुकी[1] । अहो नु खल्वीदृशीम् अवस्थां प्रतिपन्नो ऽस्मि ।

आचार इत्यवहितेन मया गृहीता

या वेत्रयष्टिर् अवरोधगृहेषु राज्ञः ।

काले गते बहुतिथे मम सैव जाता

प्रस्थानविक्लवगतेर् अवलम्बनार्था[2] ॥ १०५ ॥

Abodha-púrvam, 'without any previous intimation or suggestion,' 'unconsciously.' Compare the similar expressions, *amati-púrvam, abuddhi-púrvam,* 'without any previous idea.' The doctrine of transmigration is an essential dogma of the Hindú religion. Dim recollections of occurrences in a former life are supposed occasionally to cross the mind, and the present condition of every person is supposed to derive its character of happiness or misery, elevation or degradation from the virtues or vices of a previous state of being. The consequences of actions in a former birth are called *vipáka.*

[1] The Kanchukí or chamberlain was the attendant on the women's apartments. Śankara and Chandra-śekhara quote the following from Bharata: *Antahpura-charo vriddho vipro guna-ganánwitah sarva-káryártha-kuśalah kanchukíti abhidhíyate. Jará-vaiklavya-yuktena viśeă gátrena kanchuki*; 'The character styled *kanchukí* is an attendant in the inner apartments, an old man, a bráhman, endowed with numerous good qualities, and a clever man of business. The kanchukí should enter with a body decrepit and tottering from age.' Compare this scene, and the speeches of the Chamberlain, with the opening scene of the 3rd. Act of the Vikramorvaśí.

[2] 'The wand [staff of office] which was assumed by me, having to watch over the royal female apartments, thinking "It is a matter of form," much time having elapsed since then, that same (wand) has become (indispensable, or a useful crutch) for the support of me whose step falters in walking.' *Vetra-yashti,* properly 'a cane-stick,' used as a badge of office, like the gold stick or black rod in European courts. *Avahitena,* lit., 'attentive,' 'careful,' 'watchful,' *i.e.,* 'appointed to a careful superintendence or watch.' So read all the Devanágarí; the Bengálí, with Śankara, have *adhikritena*, i.e., 'by me set over,' etc. *Avarodha-griheshu*: see p. 21, note 1. *Bahutithe* = *bahu-*

Verse 105. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104.

भोः । कामं धर्मकार्यम् अनतिपात्यं देवस्य । तथापीदानीमेव धर्मासनाद् उत्थितस्य पुनर् उपरोधकारि कण्वशिष्यागमनम् अस्मै नोत्सहे निवेदितुं । अथवा । अविश्रामो ऽयं लोकतन्त्राधिकारः[1] । कुतः ।

भानुः सकृद्युक्ततुरङ्ग एव
रात्रिंदिवं गन्धवहः प्रयाति ।
शेषः सदैवाहितभूमिभारः
षष्ठांशवृत्तेर् अपि धर्म एषः[2] ॥ १०६ ॥

यावन् नियोगम् अनुतिष्ठामि ॥ परिक्रम्यावलोक्य च ॥ एष देवः ।

प्रजाः प्रजाः स्वा इव तन्त्रयित्वा
निषेवते शान्तमना विविक्तं ।

śankhye : Chézy. Káṭavema observes that *bahu* is here treated as a numeral, *titha* being a kind of ordinal affix. See Carey and Forster's Grammar, and Wilson's Dictionary. The latter translates *bahutitha* by "manieth."

1 'But (why should I hesitate?) this office of supporting the world does not (admit of) repose.' *Athavá* : see p. 30, note 1. *Loka-tantra*; root *tantr* or *tatri*, 'to support or maintain a family :' see further on, note 1, p. 188.

2 'Because the Sun having but once (and once) only yoked his steeds travels onwards; night and day the wind (also travels); Śesha has the burden of the earth always resting (on his head). This also is the duty of him whose subsistence is on the sixth part (of the produce of the soil).' *Kutas* : see p. 54, note 2. *Bhánuh*, 'the Sun :' see p. 142, note 3. 'In other chariots the horses are yoked again after an interval of rest, but the horses of the Sun are allowed no repose :' Ś. *Súrya evambhútah san prayáti* : Ś. *Gandha-vahah*, lit., 'the scent-bearer' = *váyuh* : Ś. *Śesha* = *Ananta*, 'a mythological serpent, the personification of eternity [*anantatá*] and king of the Nágas or snakes who inhabit the lowermost of the seven Pátálas or infernal regions. His body formed the couch of Vishnu, reposing on the waters of Chaos, whilst his thousand heads were the god's canopy. He is also said to uphold the world on one of his heads. He has become incarnate at various times, especially in the god Balaráma, the elder brother of Krishṇa. *Áhita* : see p. 150, note 1. *Shashṭhánśa-vritter* : see p. 83, note 2.

Verse 106. INDRAVAJRÁ (variety of TRISHṬUBH). *See* Verse 102.

यूथानि सञ्चार्य रविप्रतप्तः
शीतं दिवा स्थानमिव द्विपेन्द्रः[1] ॥ १०७ ॥

॥ उपगम्य ॥ जयतु जयतु देवः । एते खलु हिमवतो गिरेर् उपत्यकारण्यवासिनः काश्यपसन्देशम् आदाय सस्त्रीकास् तपस्विनः सम्प्राप्ताः । श्रुत्वा देवः प्रमाणं[2] ।

राजा ॥ सादरं ॥ किं काश्यपसन्देशहारिणः ।

कञ्चुकी । अथ[3] किं ।

राजा । तेन हि मद्वचनाद् विज्ञाप्यताम् उपाध्यायः सोमरातः । अमून् आश्रमवासिनः श्रौतेन विधिना[4] सत्कृत्य स्वयमेव प्रवेशयितुम् अर्हतीति । अहमप्यत्र तपस्विदर्शनोचिते प्रदेशे स्थितः प्रतिपालयामि ।

कञ्चुकी । यद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

राजा ॥ उत्थाय ॥ वेत्रवति । अग्निशरणमार्गम्[5] आदेशय ।

[1] 'Having supported his subjects as his own children, wearied in mind he seeks seclusion, as the chief of the elephants scorched by the sun, after conducting the herds to their pastures, in the (heat of the) day (seeks) a cool spot.' *Tantrayitwá* [see p. 187, note 1] so read all the Bengálí, supported by K.; two of the Devanágarí, *śántwayitwá*; the Mackenzie, *harshayitwá*. *Śrántah-manáh* is the reading of the Mackenzie, supported by K.; the other Devanágarí, *śánta-manáh*, 'composed in mind.' *Sanchárya*, lit., 'having cause to move about or graze:' = *bhramayitwá* : Ś. *Viviktam* = *vijana-pradeśam*. *Divá* = *madhyáhne*, 'in the middle of the day :' Chézy. *Dwipendrah* = *hasti-rájah* = *yútha-náthah*, 'a large elephant, the leader of a wild herd.'

[2] 'Having heard, your majesty must decide (what is to be done).' Kátavema supplies *yat kartavyam*. *Pramáṇam* : see page 30, note 2 at the end.

[3] *Atha kim swikáre* : S.: see p. 45, note 2.

[4] 'In the form enjoined by the scriptures.' *Śruti-bodhitena prakáreṇa* : Ś.

[5] *Agni-śaraṇa* : see p. 148, note 3. *Márgam* : see page 161, note 2.

Verse 107. UPAJÁTI OR AKHYÁNAKÍ (variety of TRISHṬUBH). See Verse 41.

प्रतीहारी। इदो इदो देवो।

प्रतीहारी। इत इतो देवः।

राजा॥ परिक्रामति। अधिकारखेदं निरूप्य॥ सर्वः प्रार्थितम् अर्थम् अधिगम्य सुखी सम्पद्यते जन्तुः। राज्ञां तु चरितार्थता दुःखोत्तरैव[1]।

औत्सुक्यमात्रम् अवसादयति प्रतिष्ठा
क्लिश्नाति लब्धपरिपालनवृत्तिर् एव।
नातिश्रमापनयनाय न च श्रमाय
राज्यं स्वहस्तधृतदण्डम् इवातपत्रं[2] ॥ १०८ ॥

[1] 'The attainment of the object (of their ambition) is followed by pain.' *Charitárthatá* = *rájya-práptih*, 'the attainment of the throne:' S. *Duhkhottará* = *kheda-samvalitá*, 'encompassed with trouble:' S.

[2] 'The-attainment-of-the-object-of-ambition satisfies anxious longing merely: the very business of guarding what has been obtained, harasses. Royalty [the office of king] like a parasol, the handle of which is held in the hand, is not for the removal of great fatigue without leading to fatigue.' *Autsukyam* = *utkanthá*, 'longing,' 'eager desire:' such as *kadá rájá bhavishyámityádi*, 'when shall I become king? etc.;' *tam eva duhkha-dáyiní pratishthá avasádayati*, 'that (desire) certainly the harassing attainment-of-the-highest-rank allays:' Ch. Sankara reads *pratishthám*, and places it in opposition to *autsukya-mátram*, making *rájyam* the nominative case to *avasádayati*. The Bengálí MS. [E. I. H. 1060] gives *pratishthám* in the margin, and this reading is certainly supported by the parallel passage (*sádayanti pratishthám*, etc.) in the beginning of Act 3 of the Vikramorvaśí. Chandra Sekhara also notices this reading, but adopts the one in the text and censures the interpretation of Sankara. *Pratishthá* may, without doubt, have the sense I have given, which agrees with the *prárthitárthádhigamah* and *charitárthatá* of the preceding lines. *Ati-śrama* may either refer to the trouble which the king has undergone in arriving at the object of his ambition, or to the troubles of his subjects which it is his office to remove. In the latter case *na cha śramáya* will mean 'without leading to personal trouble or

Verse 108. VASANTA-TILAKÁ (variety of SAKKARÍ). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105.

नेपथ्ये

वैतालिकौ[1] । विजयतां देवः ।

प्रथमः ।

स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः

प्रतिदिनमथवा ते वृत्तिरेवंविधैव ।

weariness.' The Indian *chattar*, or parasol, from the shelter it affords has been chosen as one of the insignia of royalty. It is very heavy, and being fixed on a long pole greatly fatigues the person holding it. It is always borne by a servant; but here the king is figuratively made to bear it himself, so that he cannot give shelter to himself and others, without undergoing great personal fatigue. *Na cha śramáya*: is found in all the Devanágarí MSS.; the Bengálí have *yathá śramáya*, i.e., 'Royalty does not so much lead to the removal of fatigue as to fatigue.' According to Káṭavema, who repeats the first negative before *na cha śramáya*, the two negatives are here employed affirmatively, *i.e.*, to affirm that royalty does lead to personal fatigue. 'It is not for the removal of great fatigue and not not for fatigue.' Compare the note on this use of the negatives, p. 24, note 1.

[1] *Vaitálika* = *vandin*, 'a herald:' Ch. = *stuti-páthaka*, 'a panegyrist:' S. He was a kind of herald or crier, whose duty was to announce in measured verse, the fixed periods into which the king's day was divided. The strain which he poured forth usually contained allusions to incidental circumstances. In the Vikramorvaśí and Ratnávali, only one Vaitálika appears, but here and in the Málavikágnimitra there are two. In the Vikramorvaśí [Act 2] he announces the sixth hour or watch of the day, about two or three o'clock, at which period alone the king is allowed to amuse himself. Professor Wilson observes that the royal station was no sinecure. From the Daśa-kumára it appears that the day and night were each divided into eight portions of one hour and a half, reckoned from sunrise, and thus distributed:—Day—1. The king being dressed, is to audit accounts; 2. He is to pronounce judgment in appeals; 3. He is to breakfast; 4. He is to receive and make presents; 5. He is to discuss political questions with his ministers; 6. He is to amuse himself; 7. He is to review his troops; 8. He is to hold a military council. —Night—1. He is to receive the reports of his spies and envoys; 2. He is to sup or dine; 3. He is to retire to rest, after the perusal of some sacred work; 4 and 5. He is to sleep; 6. He is to rise and purify himself; 7. He

अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं
शमयति परितापं छायया संश्रितानां[1] ॥ १०९ ॥

द्वितीयः ।

नियमयसि विमार्गप्रस्थितानात्तदण्डः
प्रशमयसि विवादं कल्पसे रक्षणाय ।
अतनुषु विभवेषु ज्ञातयः सन्तु नाम
त्वयि तु परिसमाप्तं[2] बन्धुकृत्यं प्रजानां ॥ ११० ॥

is to hold a private consultation with his ministers, and instruct his officers; 8. He is to attend upon the *Purohita* or family priest, for the performance of religious ceremonies. See Wilson's Hindú Theatre, vol. i., p. 209.

[1] 'Indifferent to thine own ease, thou endurest toil every day for the sake of (thy) people. But thy regular-business is of this very kind. For the tree suffers intense heat with its head (while) it allays by (its) shade the heat of those seeking (its) shelter.' *Athavá*: see p..30, note 1. *Vṛittir*: some of the Bengálí, supported by K. and Ś., have *srishtir.*

[2] 'Having assumed the máce [sceptre] thou restrainest those who advance on the wrong road [set out on bad courses]; thou composest differences; thou art adequate to the protection (of thy people). Let kinsmen make their appearance forsooth in affluent circumstances [when there is abundant property] but in thee the whole duty of a kinsman is comprehended towards thy subjects.' *Átta-daṇḍa* = *gṛihíta-daṇḍa*. *Daṇḍa*, 'a magistrate's staff,' taken as a symbol of punishment, and justice. It is sometimes 'the sceptre of a king.' Hence *daṇḍa-dhara, daṇḍin*, 'Staff-bearer,' etc., are names for Yama, the god of justice and lord of punishment. *Vimárga*: some have *kumárga*, 'bad ways.' *Kalpase* = *sampadyase*: K. Manu furnishes several examples of *kḷip* in the sense of 'to be sufficient,' 'to be fit:' ii., 151; ii., 266; vi., 20. Also Raghu-v., viii., 40. *Atanushu vibhaveshu* = *utsaveshu*, 'at times of festivity.' *Kukshimbharibhis taih kim prayojanam*, 'What is the use of these parasitical gluttons as relations?' : K. The Calcutta edition and Ś. have *samvibhaktáh* for *santu náma*. The meaning may certainly be 'Let kinsmen make their appearance [*i.e.*, start up they will

Verses 109 and 110. **Máliní** *or* **Máninî** (variety of **Ati-Śakkarí**.) *See* Verses 10, 19, 20, 38, 55.

राजा । एते क्लान्तमनसः पुनर् नवीकृताः स्मः ॥ इति परिक्रामति ॥

प्रतीहारी । अभिनवसम्मार्जनसश्रीकः सन्निहितहोमधेनुर् अग्निशरणालिन्दः[1] । आरोहतु देवः ।

राजा ॥ आरुह्य परिजनांसावलम्बी तिष्ठति ॥ वेत्रवति । किमुद्दिश्य भगवता काश्यपेन मत्सकाशम् ऋषयः प्रेरिताः स्युः ।

किं तावद् व्रतिनाम् उपोढतपसां विघ्नैस् तपो दूषितं
धर्मारण्यचरेषु केनचिद् उत प्राणिष्वसच्चेष्टितं ।
आहोस्वित् प्रसवो ममापचरितैर् विष्टम्भितो वीरुधाम्
इत्यारूढबहुप्रतर्कम् अपरिच्छेदाकुलं मे मनः[2] ॥ १११ ॥

on all sides] when there is plenty of property to divide.' Káṭavema refers to a verse towards the end of Act vi. of this play, *yena yena viyujyante prajáh*, etc., 'Let it be publicly announced that of whatever dear kinsman his subjects are deprived, Dushyanta will be (in the place of) that (kinsman) to them, the wicked excepted.'

[1] 'The terrace of the fire-sanctuary, with the cow (that yields the ghee) for the oblations close by, is beautiful after its recent purification.' *Sa-śríka*, lit., 'possessed of the goddess of beauty;' a bold metaphor, occurring elsewhere in Kálidása. *Homa-dhenu, Agni-śaraṇa*: see p. 18, note 3.

[2] 'Has the devotion [penance] of the ascetics who have just commenced (their) penitential rites been frustrated by impediments? or else has any harm been inflicted by any one on the animals grazing in the sacred grove? Or is it that the flowering of the creeping plants has been checked [stopped, stunted] through my misdeeds; thus my mind, in which so many doubtful conjectures have arisen, is perplexed with an inability to decide.' *Upoḍha* = *samprápta*: K. *Vighnais*: see p. 39, note 6. *Dharmáraṇya-chareshu práṇishu*: Compare p. 12, l. 8. *Áhoswit*, a particle of doubt. *Prasava*, i.e., *pushpa-phaládi*, 'the flower, fruit, etc.': K. *Apacharitaih* = *duráchâraih*.

Verse 111. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98.

प्रतीहारी । सुचरितनन्दिन ऋषयो देवं सभाजयितुम्[1] आगता इति तर्कयामि ।

॥ ततः प्रविशन्ति गौतमीसहिताः शकुन्तलां पुरस्कृत्य मुनयः । पुरश्चैषां कञ्चुकी पुरोहितश्च ॥

कञ्चुकी । इत इतो भवन्तः ।

शार्ङ्गरवः । शारद्वत ।

महाभागः कामं नरपतिर् अभिन्नस्थितिर् असौ
न कश्चिद् वर्णानाम् अपथम् अपकृष्टो ऽपि भजते ।
तथापीदं शश्वत् परिचितविविक्तेन मनसा
जनाकीर्णं मन्ये हुतवहपरीतं गृहम् इव[2] ॥ ११२ ॥

शारद्वतः । स्थाने भवान् पुरप्रवेशाद् इत्थम्भूतः संवृत्तः । अहमपि

[1] 'To pay homage to.' *Sabháj* is one of the few dissyllabic roots.

[2] 'Granted that this king eminent-in-virtues [of high parts] swerves not from rectitude; (and that) none of the classes, (not) even the lowest, addicts itself to evil courses; nevertheless with my mind perpetually familiarized to seclusion I regard this thronged (palace) as a house enveloped in flames.' *Kámam* occurs frequently in this sense: compare p. 24, note 1; p. 106, note 2. *Abhinna-sthitih* = *avihata-maryádah* : K. = *sa-maryádah* : S. *Asau*: so reads the Mackenzie MS. and the Bengálí; the others have *aho*. *Varnánám*, i.e., *bráhmanádínám*. *Apakrishto 'pi*, i.e., 'The classes or castes were originally four in number:—1. B[illegible]ans or priests; 2. Kshatriyas or soldiers; 3. Vaiśyas or merchants [illegible]andmen; 4. Súdras or slaves: see page 84, note 2. *Apatha*, 'a [illegible] road,' 'a bad road;' a common metaphor like *amárga*, *unmárga*, *vimárga*, to express wicked courses. *Idam janákírnam*, i.e., *idam puro-varti nripánganam*, 'this royal court before me eyes:' S. *janákírnam* may perhaps be used, as in line 2, Act 2. of Vikramorvaśí, for a substantive meaning 'a crowded thoroughfare.' *Huta-vaha-parítam* = *lagnágnih* : S.

Verse 112. Śikhariṇí (variety of Atyashti) See Verses 9, 24, 44, 62.

अभ्यक्तमिव स्नातः शुचिर् अशुचिमिव प्रबुद्ध इव सुप्तं ।
बद्धमिव स्वैरगतिर् जनम् इह सुखसङ्गिनम् अवैमि[1] ॥ ११२ ॥

शकुन्तला ॥ णिमित्तं सूचयित्वा ॥ अम्महे किं मे वामेदरं णअणं विप्फुरदि ।

शकुन्तला ॥ निमित्तं[2] सूचयित्वा ॥ अहो किं मे वामेतरं नयनं विस्फुरति ।

गोतमी । जादे । पडिहदं अमङ्गलं । सुहाइं दे भत्तुकुलदेवदाओ वितरन्तु ॥ इति परिक्कामति ॥

गौतमी । जाते । प्रतिहतम् अमङ्गलं । शुभानि ते भर्तृकुलदेवता वितरन्तु ॥ इति परिक्रामति ॥

पुरोहितः ॥ राजानं निर्दिश्य ॥ भो भोस् तपस्विनः । असाव् अत्रभवान् वर्णाश्रमाणां रक्षिता[3] प्रागेव मुक्तासनो[4] वः प्रतिपालयति । पश्यतैनं ।

शार्ङ्गरवः । भो महाब्राह्मण । कामम् एतद् अभिनन्दनीयं । तथापि वयम् अत्र मध्यस्थाः[5] । कुतः ।

भवन्ति नम्रास् तरवः फलागमैर्
नवाम्बुभिर् भूरिविलम्बिनो घनाः ।

[1] 'I also regard (these) people here devoted to pleasure, as one-who-has-performed-his-ablutions (regards) one-smeared (with dirt), as the pure the impure; as the waking the sleeping; as he-whose-motion-is-free the bound.'

[2] See p. 20, note 1. One MS. h[illegible]nimittam 'a bad omen.'

[3] 'The protector of the (four) [illegible]d (four) orders;' see p. 193, note 2 in middle, and p. 157, note 3 at e[illegible]

[4] 'Having but just quitted the seat (of justice).' See p. 189, note 2 at end.

[5] 'This is certainly a subject of rejoicing [to be rejoiced at]; nevertheless we here are indifferent parties [have nothing to do with it],' *i.e.*, 'Our merits

---

Verse 113. ĀRYĀ *or* GĀTHĀ. *See* Verse 2.

— — | ⏑⏑— | — — || ⏑⏑⏑⏑ | ⏑⏑— | ⏑—⏑ | ⏑⏑— | —
—⏑⏑ | — — | ⏑⏑— || ⏑⏑⏑⏑ | ⏑⏑— | ⏑ | ⏑⏑— | ⏑

अनुद्धताः सत्पुरुषाः समृद्धिभिः
स्वभाव एवैष परोपकारिणां[1] ॥ ११४ ॥

प्रतीहारी। देव। प्रसन्नमुखवर्णा दृश्यन्ते। जानामि। विस्रब्ध-
कार्या ऋषयः।

प्रतीहारी। देव। प्रसन्नमुखवर्णा दृश्यन्ते। जानामि। विस्रब्ध-
कार्या[2] ऋषयः।

राजा ॥ शकुन्तलां दृष्ट्वा ॥ अथात्रभवती।
का स्विद् अवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या[3]।
मध्ये तपोधनानां किसलयम् इव पाण्डुपत्राणां ॥ ११५॥

and interests have nothing to do with his conduct.' 'This favour and protection is only what might be expected from his benevolent nature.' It is possible that by *vayam madhyasthāh* may be meant, 'we are indifferent persons,' 'we have no suit to urge nor petition to present.'

[1] 'Because trees become bent down by the growing weight of fruit; clouds hang down the more (when charged) with fresh rain; good men are not made arrogant by abundant riches: this is the very nature of the benefactors of others.' *Kutas*: see p. 54, note 2. *Bhúri*: generally found in composition, but not always: see Mahábh., xii., 1410. Most of the Bengálí MSS. have *dúra*. This verse occurs in Bhartri-hari [ii., 62, edit. Bohlen], where *udgamaih* is adopted for *ágamaih*, and another reading *bhúmi* for *bhúri* is noticed. Oriental poets are fond of adducing trees and clouds as examples of disinterested liberality. 'The tree does not remove its shade from him who cuts it down:' Hitop., l. 353.

[2] 'The Rishis appear to have serene complexions. (Hence) I conclude they have some business which may inspire confidence.' *Prasanna-mukhah-varṇáh*: so read two of the Devanágarí MSS. supported by a similar compound in Málavikágn., p. 55, l. 20. The Colebrooke has *mandana* and my own *pankaá* for *vanná*.

[3] 'Who is this veiled-one, the loveliness of whose person is not fully

Verse 114. Vansasthavila (variety of Jagatí) *See* Verses 18, 22, 23, 67, 81.

Verse 115. Áryá *or* Gáthá. *See* Verse 2.

— ⏑⏑ | ⏑ — ⏑ | ⏑⏑ — || — ⏑⏑ | — ⏑⏑ | ⏑ — ⏑ | — — | —
— — | ⏑ — ⏑ | — — || ⏑⏑⏑⏑ | ⏑⏑ — | ⏑ | — — | —

प्रतीहारी । देव । कुदूहलगब्भो पहिदो ण मे तक्को पसरदि । ण

प्रतीहारी । देव । कुतूहलगर्भः प्रहितो न मे तर्कः प्रसरति[1] । ननु

दंसणीआ उण से आकिदी लक्खीअदि ।

दर्शनीया पुनर् अस्या आकृतिर् लक्ष्यते ।

राजा । भवतु । अनिर्वर्णनीयं[2] परकलत्रं ।

सउन्तला ॥ हत्थम् उरसि कदुअ । आत्मगदं ॥ हिअअ । किं एवं

शकुन्तला ॥ हस्तम् उरसि कृत्वा । आत्मगतं ॥ हृदय । किम् एवं

वेवसि । अज्जउत्तस्स भावं ओहारिअ धीरं दाव होहि ।

वेपसे । आर्यपुत्रस्य भावम् अवधार्य धीरं तावद् भव[3] ।

पुरोहितः ॥ पुरो गत्वा ॥ एते विधिवद् अर्चितास् तपस्विनः ।
कश्चिद् एषाम् उपाध्यायसन्देशः[4] । तं देवः श्रोतुम् अर्हति ।

राजा । अवहितो ऽस्मि ।

ऋषयः ॥ हस्तान् उद्यम्य ॥ विजयस्व राजन् ।

राजा । सर्वान् अभिवादये ।

ऋषयः । इष्टेन युज्यस्व । h

displayed?' *Swit* is a particle of question and doubt. *Avagunthaṁ* = *mastakáchadana-vastra*: Ch. The second half of this verse is clear.

[1] 'The suspicion [conjecture] engendered by my curiosity does not seem appropriate.' The Mackenzie MS., supported by K., has *padihádi* for *pratibháti* [in place of *pasaradi* for *prasarati*, the reading of the other Devanágarí] and *padihado* for *pahido*. I have retained *pahido*, as it appears to make the best sense; but the Prákrit seems here hardly to admit of literal Sanskrit interpretation.

[2] 'Ought not to be gazed at.' *Anirvarnaniyaṁ* = *adarśaniyam*.

[3] 'Having reflected on [called to mind], the affection of thy lord, be firm.' *Bháva* = *sneha*: compare p, 112, note 3. The Bengálí have *smritwá* for *avadhárya*. *Árya-putra*, 'son of a venerable parent,' is the regular dramatic mode of addressing a husband.

[4] 'Has a message from the preceptor.' A Bahuvríhi agreeing with *kaśchit*.

राजा । अपि निर्विघ्नतपसो मुनयः[1] ।

ऋषयः ।

कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि ।
तमस् तपति घर्मांशौ कथम् आविर्भविष्यति[2] ॥ ११६ ॥

राजा । अर्थवान् खलु मे राजशब्दः[3] । अथ भगवाँल्लोकानुग्रहाय कुशली काश्यपः[4] ।

ऋषयः । स्वाधीनकुशलाः सिद्धिमन्तः । स भवन्तम् अनामयप्रश्नपूर्वकम् इदम् आह[5] ।

राजा । किम् आज्ञापयति भगवान् ।

[1] See page 35, note 1, and compare page 89, note 1.

[2] 'Whence (can there be) obstruction to the religious rites of the good, thou being (their) defender? How should darkness appear, the Sun emitting light [when the Sun shines]?' *Tapati*, loc. case of the present part., here used absolutely. *Gharmánśau* = *súrye*: Ś. The Dictionary gives *gharma-raśmi*.

[3] 'My title of Rája has indeed significancy.' The Rishis had, in the preceding verse, compared the king to the Sun, and *rájan* is derived from *ráj*, 'to shine.' It is, however, probable that the play is on the words *rájan* and *rakshitri*. Compare Manu, vii., 3. *Rakshárthaṁ asya sarvasya rájánam asrijat prabhuh*, 'The Supreme Being created a king for the protection of this universe.' Dr. Boehtlingk remarks that in these cases it little signifies whether the derivation be true or false. In Mahábh., xii., 1032, *rájan* is derived from the root *ranj*, 'to conciliate.'

[4] 'Is his reverence Káśyapa prosperous for the welfare of the world?' *Kuśalí*: see p. 35, note 1. *Bhagavál*, etc: When the letter *l* is preceded by *t*, *d*, or *n* dental, it requires the assimilation of the letters to itself, and in the case of dental *n*, the mark called Chandra-vindu is written over, to show that the *l* substituted for it has a nasal sound: Laghu-kaum., No. 79.

[5] 'Saints [*lit.*, men endowed with or capable of perfection: Vish. Pur., p. 45] have prosperity in their power. He with inquiries about your safety says this to your highness.' It will be readily remarked that the character of

Verse 116. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 58, 73, 76, 84, 87.

शार्ङ्गरव । यत् मिथःसमयाद् इमां मदीयां दुहितरं भवान् उपायंस्त[1] । तन् मया प्रीतिमता युवयोर् अनुज्ञातं । कुतः ।

त्वम् अर्हतां प्राग्रसरः स्मृतो ऽसि नः
शकुन्तला मूर्तिमती च सत्क्रिया ।
समानयंस् तुल्यगुणं वधूवरं
चिरस्य वाच्यं न गतः प्रजापतिः[2] ॥ ११७ ॥

तद् इदानीम् आपन्नसत्त्वा प्रतिगृह्यतां सहधर्मचरणायेति[3] ।

गौतमी । आर्य । किमपि वक्तुकामास्मि । न मे वचनावसरो ऽस्ति ।

कथमिति ।

these Rishis is evidently that of plain, honest, independent men. *Anámaya*: see Manu, ii., 127, 'Let a man ask a Bráhman, on meeting him, as to his *kuśalam*; a Kshatriya, as to his *anámayam*; a Vaiśya, as to his *kshemam*; and a Śúdra, as to his *árogyam*.' The king was of course a Kshatriya: see page 30, note 2.

[1] The 3rd. sing. 3rd. pret. *átm.* of *yam* with *upa* (meaning 'to marry') is either *upáyata* or *upáyansta*: Pánini, i., 2, 16. The Bengálí have the 2d. pret., *upayeme.*

[2] 'Thou art esteemed by us the chief of the worthy, and Śakuntalá, incarnate virtue. Brahmá [the Lord of creatures] bringing together a bride and bridegroom of equal merit, has after a long time (now first) incurred no censure.' *Nah,* the Colebrooke MS. reads *yat. Vadhú-varam,* a Dwandwa compound in the neuter gender. *Váchyam na gatah*: whether Brahmá was famous for presiding over ill-assorted marriages, or whether there may be some allusion here to the bad character he obtained among the gods by his incestuous attempt on the virtue of his own daughter, is not clear.

[3] 'Therefore now let her, being quick with child, be received, for the joint discharge of religious-rites,' *i.e.,* those rites or *sanskáras,* which were performed for the child before and after birth, probably by the parents conjointly [*saha*]: see Manu, ii., 27, etc.

Verse 117. VANŚASTHAVILA (variety of JAGATÍ.) *See* Verses 18, 22, 23, 67, 81, 114.

णावेक्खिदो गुरुअणो इमिणा ण तुएवि पुच्छिदो बन्धू ।
नापेक्षितो गुरुजनोऽनया न त्वयापि पृष्टो बन्धुः ।
एक्कक्कं एव्वं चरिए किं भणदु एक्क एक्कस्स ॥ ११८ ॥
एकैकम् एवं चरिते किं भणतु एक एकस्य[1] ॥ ११८ ॥
शकुन्तला ॥ आत्मगतं ॥ किं णु क्खु अज्जउत्तो भणादि ।
शकुन्तला ॥ आत्मगतं ॥ किं नु खलु आर्यपुत्रो भणति ।
राजा । किम् इदम् उपन्यस्तं ।
शकुन्तला ॥ आत्मगतं ॥ पावओ क्खु एसो वअणोवणासो ।
शकुन्तला ॥ आत्मगतं ॥ पावकः खलु एष वचनोपन्यासः[2] ।
शार्ङ्गरवः । कथम् इदं नाम । भवन्त एव सुतरां लोकवृत्तान्त-निष्णाताः[3] ।

[1] "Her elder-relatives were not referred to by her; nor by you was any kinsman asked; (the affair) having been transacted quite privately [*lit.*, one with the other, *i.e.*, in a private tête-à-tête], what has each one to say to the other?" *Guru-jana* see p. 173, note 3 in middle. The Devanágarí MSS. have *imáe* for *iminá*. The latter, which is the reading of the oldest Bengálí, I have retained on account of the metre. There is no reason why in Prákrit *imiṇa* should not be used for the fem. instrum., since *imassim* is admissible for the fem. loc.: see p. 36, l. 2. *Ekaikam* = *anyonyam*, 'mutually:' Ś., Ch. *Bhaṇṇadu* is the reading of some of the Bengálí MSS. followed by the Calcutta edition; I have written *bhaṇṇadu* for *bhaṇádu*, on account of the metre, and on the authority of Lassen's Inst. Prak., p. 277. The Devanágarí have *kiṁ bhaṇámi*; which reading violates the metre and makes the construction of the sentence very obscure. They also read *ekkam ekkassa*. *Eka* may be for *eká-janah*, applicable to either gender. The commentary of Chandra-śekhara is in favour of the above interpretation.

[2] 'Truly, the import of this speech [that which is proposed by this speech] is (like) fire.' The Mackenzie MS. insert *eso* after *kkhu*.

[3] 'Such-persons-as-your-majesty are certainly full well acquainted with

Verse 118. Áryá *or* Gáthá. (*See* Verse 2.)

— — | ⏑ — ⏑ | ⏑ ⏑ — || ⏑ ⏑ — | ⏑ ⏑ — | ⏑ — ⏑ | — — | —
— — | ⏑ — ⏑ | ⏑ ⏑ — || — — | ⏑ ⏑ — | ⏑ | — — | ⏑

सतीमपि ज्ञातिकुलैकसंश्रयां
जनोऽन्यथा भर्तृमतीं विशङ्कते ।
अतः समीपे परिणेतुर् इष्यते
तदप्रियापि प्रमदा स्वबन्धुभिः[1] ॥ ११९ ॥

राजा । किं चात्रभवती मया परिणीतपूर्वा ।

शकुन्तला ॥ सविषादं । आत्मगतं ॥ हृदय । साम्प्रतं ते आशङ्का ।

शकुन्तला ॥ सविषादं । आत्मगतं ॥ हृदय । साम्प्रतं ते आशङ्का ।

शार्ङ्गरवः । किं कृतकार्यद्वेषाद् धर्मं प्रति विमुखतोचिता राज्ञः[2] ।

राजा । कुतोऽयम् असत्कल्पनाप्रश्नः[3] ।

शार्ङ्गरवः । मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु[4] ।

the ways of the world.' *Loka-vrittánta-nishnátáh* = *loka-vyavahára-jnátáh* Ś. *Ni-shnáta* (= *abhijna*: Ch.) *lit.*, 'bathed in;' hence 'conversant with.' The Sáhit.-darp. [p. 193] reads *bhaván loka-vrittánte nishnátah.*

[1] 'People suspect a married-woman [woman who has a husband] residing wholly in her kinsmen's family, although chaste, (to be) the reverse. Hence a young woman is preferred by her own relatives (to be) near her husband, even though she be disliked by him.' *Jnáti,* etc. = *nija-griha-vásiním*: Ś. *Anyathá*, i.e., *vyabhichárinim*, 'unchaste:' Ś. *Ishyate* = *ákánkshyate*: Ś. *Tad-apriyápi*: the Bengálí, my own MS., and the Sáh.-darp. read *priyápriya vá*, 'liked or disliked:' but K. supports the other reading.

[2] 'On account of dislike to a deed done, is opposition to justice becoming in a king?' This is the reading of the oldest Bengálí, and I have adopted it as preferable to that of the Devanágarí, *Kim krita-kárya-dwesho dharmam prati vimukhàtá kritávajná.* Dr. Boehtlingk has endeavoured to solve the difficulty by suggesting that *kritavajná* should be struck out of the text, as being probably an interpolation from the margin. All the Devanágarí, however, introduce it.

[3] 'Whence is this inquiry (accompanied) by the fabrication of a falsehood?' *Avidyamánárthasya kalpanayá kritah prasnah*: K.

[4] 'These changes-of-purpose [fickleness of disposition] mostly take effect [wax strong] in those who are intoxicated with sovereign-power.' *Múr-*

Verse 119. Vanśasthavila (variety of Jagatí.) *See* Verses 18, 22, 23, 67, 81, 114, 117.

राजा । विशेषेणाधिक्षिप्तो ऽस्मि[1] ।

गौतमी । जादे । मुहुत्तअं मा लज्ज । अवणइस्सं दाव दे ओ-

गौतमी । जाते । मुहूर्तं मा लज्जस्व । अपनेष्यामि तावत् ते अव-

उण्ठणं । तदो तुमं भट्टा अहिजाणिस्सदि ॥ इति यथोक्तं करोति ॥

गुण्ठनं । ततस् त्वां भर्त्ता अभिज्ञास्यति ॥ इति यथोक्तं करोति ॥

राजा ॥ शकुन्तलां निर्वर्ण्य । आत्मगतं ॥

इदम् उपनतम् एवं रूपम् अक्लिष्टकान्ति
प्रथमपरिगृहीतं स्यान् न वेत्यव्यवस्यन् ।
भ्रमर इव विभाते कुन्दम् अन्तस्तुषारं
न खलु च परिभोक्तुं नैव शक्नोमि हातुं[2] ॥ १२० ॥

इति विचारयन् स्थितः ॥

पडीहारी । अहो धम्मावेक्खिदा भट्टिणो । ईदिसं णाम सुहो-

प्रतीहारी । अहो धर्मावेक्षिता भर्तुः । ईदृशं नाम सुखो-

chhanti = *vardhante*: S. = *vyápnuvanti*: K. *Cf.* Ragh., xii., 57; vi., 9; x., 80. The root *múrchh* has generally the opposite sense, to 'lose strength,' 'grow weaker,' 'faint away.' It is applied to the thickening of darkness, in the Vikramorvaśí, Act 3, *tamasám niśi múrchhatám.*

[1] 'I am especially aimed-at-by-this censure,' *i.e.*, I am the especial object of this censorious remark about 'persons intoxicated with power.'

[2] 'Not settling-in-my-mind [not deciding or determining] whether this form of unblemished beauty thus presented (to me) [brought near to me] may or may not have been formerly married [by me]; verily I am neither able to enjoy nor to abandon (it), like a bee at the break of day, the jasmine-blossom filled with dew.' *Aklishta-kánti* = *anavadya-saundaryam*: K. *Parigrihítam*: see p. 181, note 4. *Avyavasyan* [= *aniśchinwan*] so reads Káṭavema; I have ventured to follow him, although nearly all the Devanágarí MSS. have *vyavasyan*. Compare p. 146, l. 8, note 3, and p. 161, l. 6. If *vyavasyan* is retained, it must be translated 'deliberating,' 'striving to discover.'

Verse 120. Máliní *or* Máninì (variety of Ati-Śakkarí.) *See* Verses 10, 19, 20, 38. 55. 109. 110.

पणदं रूवं देक्खिअ को अण्णो विआरेदि ।
पनतं रूपं प्रेक्ष्य को ऽन्यो विचारयति ।

शार्ङ्गरवः । भो राजन् । किमिति जोषम् आस्यते[1] ।

राजा । भोस् तपोधनाः । चिन्तयन्न् अपि न खलु स्वीकरणम्[2] अत्रभवत्याः स्मरामि । तत् कथम् इमाम् अभिव्यक्तसत्त्वलक्षणां प्रत्यात्मानं क्षेत्रिणम् आशङ्कमानः प्रतिपत्स्ये[3] ।

सउन्तला ॥ अपवार्य ॥ अज्जस्स परिणए एव्व सन्देहो । कुदो दाणिं मे दूराहिरोहिणी आसा ।
शकुन्तला ॥ अपवार्य ॥ आर्यस्य परिणये एव सन्देहः । कुत इदानीं मे दूराधिरोहिणी आशा ।

शार्ङ्गरवः । मा तावत्

कृताभिमर्शाम् अनुमन्यमानः
सुतां त्वया नाम मुनिर् विमान्यः ।
मुष्टं प्रतिग्राहयता स्वम् अर्थं
पात्रीकृतो दस्युर् इवासि येन[4] ॥ १२१ ॥

[1] 'Why do you sit [is it sat] so silent?' *Kimartham maunam kritam asti*: Ś. *Kim túshnim eváste*: Vikram., Act 4.

[2] *Swikaranam* [= *viváham*: Ś.] *lit.*, 'making one's own,' *i.e.*, 'taking in marriage.'

[3] 'How, then, shall I act towards her, bearing evident signs of pregnancy, doubting myself to be her husband.' *Katham pratipatsye* may mean 'how shall I make any reply?' referring to *kim josham àsyate* in the previous speech; or, 'how shall I receive her?' see p. 135, note 1.

[4] 'Is the Sage after-consenting to his daughter, who had been seduced [carnally-embraced] by thee, to be (thus) insulted forsooth? (he) by whom allowing his stolen property [*i.e.*, Śakuntalá] to be kept [taken], thou hast been made as it were a justified ravisher [robber].' *Kritábhimarśám* = *krita-sansparśám* = *krita-sangrahanám*: K. The first sense of *abhi-mriś* is 'to touch,' 'to handle.' Here as in *pará-mriś* [Bhatti, xvii., 38] there is an implication

Verse 121. Upajáti or Ákhyánakí (variety of Trishtubh). *See* Verse 41, 107.

शारद्वतः । शार्ङ्गरव । विरम त्वम् इदानीं । शकुन्तले । वक्तव्यम् उक्तम् अस्माभिः । सो ऽयम् अत्रभवान् एवम् आह । दीयताम् अस्मै प्रत्ययप्रतिवचनं ।'

सउन्तला ॥ अपवार्य ॥ इमं अवत्थन्तरं गदे तारिसे अणुराए किं
शकुन्तला ॥ अपवार्य ॥ इदम् अवस्थान्तरं गते तादृशे ऽनुरागे किं
वा सुमराविदेण । अत्ता दाणिं मे सोअणीओत्ति ववसिदं ॥ प्रकाशं ॥
वा स्मारितेन । आत्मा इदानीं मे शोचनीय इति व्यवसितं ॥[1] प्रकाशं ॥
अज्जउत्त ॥ इत्यर्द्धोक्ते ॥ संसइदे दाणिं परिणए ण एसो समुदा-
आर्यपुत्र ॥ इत्यर्द्धोक्ते ॥ संशयिते इदानीं परिणये न एष समुदा-
आरो । पोरव । ण जुत्तं णाम दे तह पुरा अस्समपदे सहावुत्ताण-
चारः ।[2] पौरव । न युक्तं नाम ते तथा पुरा आश्रमपदे स्वभावोत्तान-
हिअअं इमं जणं समअपुव्वं पतारिअ ईदिसेहिं अक्खरेहिं पच्चाचक्खिदुं ।
हृदयम् इमं जनं समयपूर्वं प्रतार्य ईदृशैर् अक्षरैः प्रत्याचष्टुं ।[3]

of carnal connexion. *Mushṭam*: the Taylor MS. has *ishṭam*, and the Bengálí *dushṭam*. It must be borne in mind that Śakuntalá was married to Dushyanta according to the Gándharva form [p. 127, note 4] during the absence of her foster-father: see pp. 134, 135 with notes. *Pratigráhayatá*: the causal may sometimes give the sense of 'allowing,' or 'permitting,' as in *náśayati*, 'he suffers to perish.' *Pátríkṛito*, a very noticeable phrase, is a Chwí compound, formed from *pátram*, a neuter noun meaning 'a receptacle,' applied to express any deserving or worthy person: see Manu, iv., 227.

[1] Káṭavema, Śankara, and the old Bengálí MS. interpret *soanío* by *śochaníya*, 'to be sorrowed for;' but Chandra-śekhara has *śodhaníya*, and is followed by Chézy and the Calcutta edition. The meaning will then be 'I myself am now to be cleared [justified] by myself.' All the MSS., except one, insert *me*.

[2] 'Now that my marriage is called-in-question, this is not the (proper) form-of-address:' see p. 196, note 3. All the MSS. agree in reading *samudáãro* for *samudácháro*; otherwise it might be suspected that *samudáháro* was the correct word, to which *samudácháro* must be here equivalent.

[3] 'It is not becoming in thee, having awhile since in the hermitage so

राजा ॥ कर्णौ पिधाय ॥ शान्तं । पापं[1] ।

व्यपदेशम् आविलयितुं किम् ईहसे जनम् इमं च पातयितुं ।
कूलङ्कषेव सिन्धुः प्रसन्नम् अम्भस् तटतरुं[2] च ॥ १२२ ॥

शकुन्तला । भवतु । यदि परमार्थतः परपरिग्रहशङ्किना त्वया एवं प्रवृत्तं । तद् अभिज्ञानेन अनेन तव आशङ्काम् अपनेष्यामि ।

राजा । उदारः कल्पः ।

शकुन्तला ॥ मुद्रास्थानं परामृश्य ॥ हाधिक् हाधिक् । अङ्गुलीयकशून्या मे अङ्गुलिः ॥ इति सविषादं गौतमीम् अवेक्षते ॥

seduced, after-a-formal-agreement, this person [myself] naturally open-hearted, to repudiate her with such words.' *Uttána*, 'shallow,' 'unreserved,' is the opposite of *gambhíra*, 'deep,' 'reserved:' see p. 38, note 1. *Samaya-púrvam*: compare p. 198, l. 1; and p. 173, l. 4 of the notes.

[1] 'Peace! a sin!' *i.e.*, 'Silence! let me not listen to such sinful words;' or, if no stop is placed after *śántam*, 'May the sin be palliated!' This seems to be the usual formula in the plays for averting the ill effects of blasphemous, malevolent, or lying words. Sometimes the stage-direction *karṇau pidháya* is omitted: compare Acts vii., 57; Mrich., p. 36, l. 5; p. 230, l. 6; p. 306, l. 9; p. 329, l. 1. Málavik., p. 69, l. 10. Mudr., p. 24, l. 5.

[2] 'Why seekest thou to sully the royal-title [race, family] and to ruin this person [myself]; as a stream that-carries-away-its-own-banks (disturbs) the clear water (and overturns) the tree on its margin?' *Vyapadeśam*, i.e., *kúlam náma vá*, 'either family or name:' Ch. *Vyapdiśyate anena iti vyapadeśah kúlam*: S. *Ávilayitum*: infin. of a nom. verb from *ávila*, 'turbid.' *Sindhuh*, 'a river;' in Sanskrit always feminine.

Verse 122. ÁRYÁ or GÁTHÁ. (*See* Verse 2.)

⏑ ⏑ — | ⏑ — ⏑ | ⏑ ⏑ — || ⏑ — ⏑ | — ⏑ ⏑ | ⏑ — ⏑ | — ⏑ ⏑ | —
— — | ⏑ — ⏑ | — — || ⏑ — ⏑ | — — | ⏑ | ⏑ ⏑ — | ⏑

गौतमी । नूनं ते शक्रावताराभ्यन्तरे शचीतीर्थसलिलं वन्दमानायाः प्रभ्रष्टम् अङ्गुलीयकं ।[1]

राजा ॥ सस्मितं ॥ इदं तत् प्रत्युत्पन्नमति स्त्रैणमिति यद् उच्यते ।[2]

शकुन्तला । अत्र तावद् विधिना दर्शितं प्रभुत्वं ।[3] अपरं ते कथयिष्यामि ।

राजा । श्रोतव्यम् इदानीं संवृत्तं ।[4]

[1] 'In all probability the ring slipped from (the finger of) thee as thou wert offering homage to the water at Śachí's holy-pool, within Śakrávatára.' Śakra is a name of Indra, and Śakrávatára some sacred place of pilgrimage where he descended upon earth. Śachí is his wife, to whom there was probably a *tírtha*, or holy bathing-place [see p. 16, note 2], consecrated at this place, where Śakuntalá had performed her ablutions.

[2] 'This is that which is said [thus is proved the truth of the proverb] "Woman-kind is ready-witted."' *Strainam* = *strí-játih*, 'the female sex:' K. The Bengálí have *idam tat pratyutpanna-matitwam strínám*: compare Hitop., l. 2320, where *pratyutpanna-matih* is the name given to the ready-witted fish. See also Hitop., line 2338, 'The food of women is said to be two-fold, their wit four-fold, their cunning six-fold, and their passion eight-fold.'

[3] 'Here, however, sovereignty has been shown by destiny.' A similar sentiment occurs further on in this play, and at the beginning of the 4th. Act of the Vikramorvaśí, *bhavitavyatá atra balavatí*, 'Here destiny has shown its power.'

[4] Dr. Boehtlingk considers that *śrotavyam* is here taken as a substantive, and construes, 'The moment-for-hearing (what else you have to say) has now arrived:' compare page 111, line 7. As the passive participle is often used substantively the translation may be 'What took place is now to be heard.'

सउन्तला । णं एक्कदिअसे णोमालिआमण्डवे णलिणीपत्तभा-
अणगअं उअअं तुह हत्थे सण्णिहिदं आसि ।

शकुन्तला । ननु एकदिवसे नवमालिकामण्डपे नलिनीपत्रभा-
जनगतम् उदकं तव हस्ते सन्निहितम् आसीत् ।

राजा । शृणुमस् तावत् ।

सउन्तला । तक्खणं सो मे पुत्तकिदओ दीहापङ्गो णाम मिअपो-
दओ उवट्ठिदो । तुए अअं दाव पढमं पिअदु त्ति अणुअम्पिणा उव-

शकुन्तला । तत्क्षणं स मे पुत्रकृतको दीर्घापाङ्गो[2] नाम मृगपो-
तक उपस्थितः । त्वया अयं तावत् प्रथमं पिबतु इति अनुकम्पिना उप-

च्छन्दिदो उअएण । ण उण दे अपरिचआदो हत्थब्भासं उवगदो ।

च्छन्दित[3] उदकेन । न पुनस् ते अपरिचयाद् हस्ताभ्यासम् उपगतः ।

पच्छा तस्सिं एव्व मए गहिदे सलिले णेण किदो पणओ । तदा

पश्चात् तस्मिन् एव मया गृहीते सलिले ऽनेन कृतः प्रणयः[4] । तदा

तुमं इत्थं पहसिदो सि । सव्वो सगन्धेसु विस्ससदि । दुवे वि एत्थ

त्वम् इत्थं प्रहसितो ऽसि । सर्वः सगन्धेषु[5] विश्वसिति । द्वावपि अत्र

आरण्णआत्ति[6] ।

आरण्यकाविति ।

[1] 'Lying in a lotus-leaf-cup.' As to *gatam*: see p. 37, note 1. As to *sannihitam*: see p. 151, l. 6, with note.

[2] 'Having eyes with long outer corners.' This was the fawn mentioned p. 168, l. 10.

[3] *Upachchhanditah* = *jala-pándya preritah*, 'was coaxed to drink the water:' Ś. = *pralobhitah*, 'enticed,' 'coaxed:' Chézy. According to Pánini, I., 3, 47, the meaning of the root *chhand* or *chhadi* (10th conj.) with *upa* is 'to conciliate privately by flattering or coaxing language.' It occurs in Ragh., v., 58, where Stenzler has translated it by '*obsecro*,' 'supplicate,' 'beg.'

[4] *Pranayah* is here, 'trust,' 'confidence' (= *viśwásah*: Ś.)

[5] 'In relatives.' *Sagandha* = *sadriśa* = *sannihita*. *Gandha* = *sambandha*: Ś.

[6] So reads my own MS. Kátavema has *árannaa* [Lass. Inst. Prák., p.

राजा । एवमादिभिर् आत्मकार्यनिवर्तिनीनाम् अनृतमयवाङ्मधुभिर् आकृष्यन्ते विषयिणः ।[1]

गोदमी । महाभाए । ण अरुहसि एव्वं मन्तिदुं । तवोवणसंवड्ढिदो अणभिण्णो अअं जणो कइदवस्स ।

गौतमी । महाभाग । न अर्हसि एवं मन्त्रयितुं । तपोवनसंवर्धितो ऽनभिज्ञो ऽयं जनः कैतवस्य ।

राजा । तापसवृद्धे ।[2]

स्त्रीणाम् अशिक्षितपटुत्वम् अमानुषीषु
संदृश्यते किमुत याः प्रतिबोधवत्यः ।
प्राग् अन्तरिक्षगमनात् स्वम् अपत्यजातम्
अन्यैर् द्विजैः परभृताः खलु पोषयन्ति ॥ १२३ ॥[3]

187], and interprets it by *áranyakau*. Some read *árannao*, which seems to be an error for *arannado* nom. pl. fem. The feminine is admissible on the principle of the superiority of the human species over animals.

[1] 'By such false honied words as these are voluptuaries allured by (women) repenting of their own deeds.' The Taylor and my own MS. have *nirvartininám*. The Mackenzie has *yoshitám madhura-gírbhih* for *anritamaya-vánmadhubhih*.

[2] According to Pánini, ii., 2, 38, *tápasa-vriddhá* is a legitimate compound, although *vriddha-tápasí* would be more usual.

[3] 'The untaught cunning is observed of females (even) in-those-that-are-not-of-the-human-race [*i.e.*, even in animals]; how much more (of those) who are endowed with reason [*i.e.*, of women]. The female cuckoos, as-is-well-known [*khalu*] allow their own offspring to be reared by other birds, before soaring in the sky.' *Amánushíshu*; i.e., *mánusha-játi-vyatiriktásu tiryag-játishu*: K. *Pratibodhavatyah* = *jnáninyah* = *chaitanya-bhájah*: S. The most obvious sense of this word, if the context would allow it, would be, 'those women who have received instruction.' *Para-bhritáh*: see p. 162, note 3.

Verse 123. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108.

शकुन्तला ॥ सरोषं ॥ अणज्ज । अत्तणो हिअआणुमाणेण पेक्ख-
शकुन्तला ॥ सरोषं ॥ अनार्य । आत्मनो हृदयानुमानेन प्रेक्ष-
सि । को दाणिं अण्णो धम्मकञ्चुअप्पवेसिणो तिणच्छण्णकूवोवमस्स
से । क इदानीम् अन्यो धर्मकञ्चुकप्रवेशिनस् तृणच्छन्नकूपोपमस्य
तव अणुकिदं पडिवज्जिस्सदि ।
तव अनुकृतं प्रतिपत्स्यते[1] ।

राजा ॥ आत्मगतं ॥ सन्दिग्धबुद्धिं मां कुर्वन् अकैतव इवास्याः कोपो लक्ष्यते । तथा ह्यनया

मय्येव विस्मरणदारुणचित्तवृत्तौ
वृत्तं रहःप्रणयम् अप्रतिपद्यमाने ।
भेदाद् भ्रुवोः कुटिलयोर् अतिलोहिताक्ष्या
भग्नं शरासनम् इवातिरुषा स्मरस्य[2] ॥ १२४ ॥

॥ प्रकाशं ॥ भद्रे । प्रथितं दुष्यन्तस्य चरितं । तथापीदं न लक्षये ।

[1] 'What other (person) now would act like [in imitation of] thee, that putting on the garb of virtue resemblest a grass-concealed well?' *Pratipatsyate*: see p. 135, l. 4, with note 1.

[2] 'For (when) I, whose state of feeling was dreadfully-severe from the absence of (all) recollection, (persisted in) not admitting that affection had privately existed (between us); it (seemed) as if (the god) Smara's bow was snapped asunder by that very-red-eyed one with excessive anger, on the parting of her curved eyebrows.' The double-entendre in the word *Smara*, which means 'recollection' as well as 'the god of Love,' is noticeable. See the notes on Kámadeva, p. 99, note 2, and p. 101, note 1. The figure by which the eyebrows of a beautiful woman are compared to Cupid's bow is common, and the glances from the eye are by a similar metaphor often likened to arrows discharged from it. Śakuntalá is said to break the bow by the parting of her eyebrows, which were contracted in anger. Possibly one effect of anger might be to wrinkle the brow, which would appear to separate the eyebrows.

Verse 124. VASANTA-TILAKÁ (variety of ŚAKKARÍ). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123.

शकुन्तला । सुष्ठु तावद् अत्र स्वच्छन्दचारिणी कृतास्मि[1] । याहम्
अस्य पुरुवंशप्रत्ययेन मुखमधोर् हृदयस्थितविषस्य हस्ताभ्याशम्
उपगता ॥ इति पटान्तेन मुखम् आवृत्य रोदिति ॥

शार्ङ्गरवः । इत्थम् आत्मकृतम् अप्रतिहतं चापलं दहति[2] ।

अतः परीक्ष्य कर्तव्यं विशेषात् सङ्गतं रहः ।
अज्ञातहृदयेष्वेवं वैरीभवति सौहृदं[3] ॥ १२५ ॥

राजा । अयि भोः । किम् अत्रभवतीप्रत्ययाद् एवास्मान् सम्भृत-दोषैर् अधिक्षिपथ[4] ।

[1] Literally, 'a wilful, self-willed woman,' 'one who acts on the impulse of the moment.' It may have this sense here, but Śankara interprets it by *ganiká*, 'a wanton, unchaste woman.'

[2] 'Thus a self-committed hasty-action, when not counteracted leads-to-keen-remorse [burns].' Most of the Devanágarí MSS. have *parihatam* for *apratihatam*; the Mackenzie has *pratihatam*; the oldest Bengálí *apratihatam*. *Chápalam* is 'any action proceeding from thoughtlessness or over-precipitation.' *Dahati*: the Hindús connect a burning or smarting sensation with the idea of remorse of conscience: compare the equivalent expressions *manas-tápa*, *paśchát-tápa*, *anutápa*, etc.

[3] 'Therefore an union, especially (when) in private, ought to be formed with-great-circumspection [after having made proper inquiry or experiment, *i.e.*, after investigating each other's character and circumstances]. Thus (is it) that) between those who know not (each other's) hearts, friendship becomes enmity.' *Paríkshya*: the Bengáli have *samíkshya*. *Sangatam rahah* = *rahasi sangamah*: K.

[4] 'Do you reproach us with accumulated accusations [faults]?' Most of the Devanágarí MSS. have *sanyuta-doshákshareṇa kshiṇutha*. The above is

Verse 125. Śloka or Anushṭubh. See Verses 5, 6, 11, 12, 26, 47, 50, 51. 58, 73, 76, 84, 87.

शार्ङ्गरवः ॥ सासूयं[1] ॥ श्रुतं भवद्भिर् अधरोत्तरं[2] ।
आजन्मनः शाठ्यम् अशिक्षितो यस्
तस्याप्रमाणं वचनं जनस्य ।
परातिसन्धानम् अधीयते यैर्
विद्येति ते सन्तु किलाप्तवाचः[3] ॥ १२६ ॥

राजा । भोः सत्यवादिन् । अभ्युपगतं तावद् अस्माभिर् एवं । किं पुनर् इमाम् अतिसन्धाय लभ्यते ।

शार्ङ्गरवः । विनिपातः[4] ।

राजा । विनिपातः पौरवैः प्रार्थ्यत इति न श्रद्धेयम् एतत् ।

शारद्वतः । शार्ङ्गरव । किम् उत्तरेण । अनुष्ठितो गुरोः सन्देशः । प्रतिनिवर्तामहे वयं ॥ राजानं प्रति ॥

the reading of the oldest Bengálí, supported by Káṭavema, who has *sambhrita-dosha karshanena.*

[1] 'Scornfully,' 'sarcastically;' *lit.*, 'with detraction.'

[2] *Adharottaram* = *nikrishṭa-prádhányam,* 'ascendancy of the base,' 'placing that at the top which ought to be at the bottom:' Ch. In Manu, viii, 53, the word occurs in the sense of 'confused and contradictory statement:' and again in vii., 21, it is applied to express the confusion of ranks [*adharam* = *śúdrádi*; *uttaram* = *pradhánam*: Schol.] which would ensue, if justice were not duly administered by the king. It may be translated here 'perversion of the truth,' 'confusion of principles,' 'inversion of the proper order of things,' and probably refers to the proverbial sentiment expressed in the succeeding verse.

[3] 'The declaration of that person who from birth is untrained to guile (is) without authority. Let those persons, forsooth, by whom the deceiving of others is studied, calling it a science, be (alone considered) worthy of belief.' *Ájanmanah*: see p. 155, note 4 at end. *Apramáṇam* = *ayathártham*: Ś. *Atisandhánam*: compare p. 99, l. 3. *Ápta-váchah* = *yathártha-vachanáh*: Ś. = *pramáṇa-váchah*: K.

[4] *Vinipáta* = *pratyaváya*: K. = *naraka-gamana*: Ś., 'ruin,' 'destruction.'

Verse 126. Upajáti or Ákhyánakí (variety of Trishṭubh). *See* Verses 41, 107, 121.

तद् एषा भवतः कान्ता त्यज वैनां गृहाण वा ।
उपपन्ना हि दारेषु प्रभुता[1] सर्वतोमुखी ॥ १२७ ॥

गौतमी । गच्छाग्रतः ।

॥ इति प्रस्थिताः ॥

शकुन्तला । कथम् अनेन कितवेन विप्रलब्धास्मि । यूयमपि मां परिदेविनीं परित्यजथ ॥ इत्यनुप्रतिष्ठते ॥

गौतमी ॥ स्थित्वा ॥ वत्स शार्ङ्गरव । अनुगच्छति इयं खलु नः करुणपरिदेविनी शकुन्तला । प्रत्यादेशपरुषे भर्तरि किं वा मे पुत्री करिष्यति ।

शार्ङ्गरवः ॥ सरोषं निवृत्य ॥ किं पुरोभागिनि स्वातन्त्र्यम् अवलम्बसे[2] ॥ शकुन्तला भीता वेपते ॥

[1] 'She is, then, your wife: either abandon her or take her: for the authority over wives is admitted to be unlimited [reaching everywhere, unbounded].' *Kántá*: the Bengálí MSS. have *patni*. *Sarvato-mukhí* = *sarva-karana-samarthá*, 'omnipotent,' 'able to do everything:' Ch. = *sarva-prakárena*, 'of every kind:' S. The literal meaning of the word is 'looking or facing in every direction.'

[2] 'O naughty one, dost thou affect independence [art thou determined to have thy own way]?' *Puro-bhágini* = *dushte*: K. = *doshaika-darśini* = *doshaika-drik*: Ś., Ch. The first sense of *puro-bhágin* is 'one who takes the first share or more than his proper share,' *i.e.*, 'a forward, grasping character.' In this sense it occurs at the end of 3rd. Act of Vikram., *má mám puro-*

Verse 127. Śloka or Anushtubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76 84, 87, 125.

शार्ङ्गरवः । शकुन्तले ।

यदि यथा वदति क्षितिपस् तथा
त्वम् असि किं पितुर् उत्कुलया त्वया ।
अथ तु वेत्सि शुचि व्रतम् आत्मनः
पतिकुले तव दास्यमपि क्षमं[1] ॥ १२८ ॥

तिष्ठ । साधयामो वयं[2] ।

राजा । भोस् तपस्विन् । किम् अत्रभवतीं विप्रलभसे । कुतः ।

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।
वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः[3] ॥ १२९ ॥

bhágini 'ti samarthayasi. It next passes into the sense of 'a malevolent, censorious, calumniating person:' see Amara-kosha. Lastly, as here, it seems to be used generally for 'a wilful, perverse, wicked person.' Most of the Devanágarí, unsupported by the Scholiasts, have *purobhága. Swátantryam*: compare Manu ix., 3, *na strí swátantryam arhati*; and see p. 48, note 1.

[1] 'If thou art so, as the king asserts, what (connection will remain) to the father with thee fallen from thy family [an outcast from thy family, degenerated]? but if thou art conscious that thy own marriage-vow [conduct] is free-from-taint [pure, inviolate], even slavery will be supportable in thy husband's household.' *Kim pitur*: some of the Bengálí MSS. have *kim punar utkulayá*, i.e., *Kula-vyavahárátikramena vidyamánayá*: Ś. *Vratam* = *charitram*, 'conduct:' K. = *pati-vratam*: Ś.

[2] 'We must set off on our return,' *lit.*, We must finish our business.

[3] 'The moon awakes [expands] the night-lotuses only, the sun the day-lotuses only: for the character [feelings] of those who control their passions recoils [turns away with abhorrence] from embracing the wife of another.' *Kumuda* is a kind of lotus, which blossoms in the night [see p. 120, note 2] the *pankaja*, or mud-born lotus [Nelumbium speciosum], opens its petals only in the day. *Bodhayati* = *prakásayati. Parigraha*: see p. 181, note 4.

Verse 128. Druta-Vilambita (variety of Jagatí). *See* Verses 45, 72.

Verse 129. Áryá *or* Gáthá. *See* Verse 2.

⏑ ⏑ — | — ⏑ ⏑ | — — || ⏑ ⏑ — | — ⏑ ⏑ | ⏑ — ⏑ | — — | ⏑
⏑ ⏑ — | ⏑ ⏑ ⏑ ⏑ | — ⏑ ⏑ || — — | ⏑ ⏑ — | ⏑ | — — | —

शार्ङ्गरवः । यदा तु पूर्ववृत्तम् अन्यसङ्गाद्[1] विस्मृतो भवान् । तदा कथम् अधर्मभीरुः ।

राजा । भवन्तम् एवात्र गुरुलाघवं[2] पृच्छामि ।

मूढः स्याम् अहम् एषा वा वदेन् मिथ्येति संशये[3] ।
दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांसुलः ॥ १३० ॥

पुरोहितः ॥ विचार्य ॥ यदि तावद् एवं क्रियतां ।

राजा । अनुशास्तु मां भवान् ।

पुरोहितः । अत्रभवती तावद् आप्रसवाद् अस्मद्गृहे तिष्ठतु । कुत इदम् उच्यत इति चेत् । त्वं साधुभिर् उद्दिष्टः । प्रथममेव चक्रवर्तिनं पुत्रं जनयिष्यसीति[4] । स चेन् मुनिदौहित्रस् तल्लक्षणोपपन्नो भविष्यति ।

[1] *Anya-sangát*, i.e., *anyasyáh kántáyáh sangát*, 'on account of union with another wife.' As to *vismrita*: see p. 162, note 1 at end.

[2] *Guru-lághava* is properly a kind of abstract noun formed from the Dwandwa *guru-laghu*, the vriddhi taking place in the second member of the compound instead of the first. The sense will then be, 'I ask your reverence as to the greater and the less [*i.e.* the heavier and the lighter] sin.' This is addressed to the Bráhman who acts as the Purohita or family priest, whose duty it would be to advise the king as to which was the greater or less sinful course. This sense of *guru-lághava* is supported by two other passages: Mahábh., xii., 1273; and Episode of Yajn., 6. The more obvious sense of the compound would be, 'the alleviation [solution] of a grave matter.'

[3] 'In a doubt as to whether I may be infatuated or she may speak falsely, shall I become a repudiator of my wife, or defiled by contact with another's wife?' *Áho*: see p. 47, note 1 at end.

[4] 'A son who has the mark of the chakra or discus in his hand.' When the lines of the right hand formed themselves into a circle, this was the mark of a future hero and emperor. *Chakra-vartin* is generally explained to mean, 'an emperor whose dominion extends to the horizon [*chakra*] or from sea to sea.'

Verse 130. Śloka *or* Anushtubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51 53, 73, 76, 84, 87, 125, 127.

अभिनन्द्य शुद्धान्तम् एनां प्रवेशयिष्यसि[1] । विपर्यये तु पितुर् अस्याः समीपनयनम् अवस्थितमेव ।

राजा । यथा गुरुभ्यो रोचते ।

पुरोहितः । वत्से । अनुगच्छ मां ।

शकुन्तला । भगवति वसुधे । देहि मे विवरं[2] ।

॥ इति रुदन्ती प्रस्थिता । निष्क्रान्ता सह पुरोधसा सह तपस्विभिश्च । राजा शापव्यवहितस्मृतिः शकुन्तलागतमेव चिन्तयति ॥

नेपथ्ये । आश्चर्यं ।

राजा ॥ आकर्ण्य ॥ किं नु खलु स्यात् ।

पुरोहितः ॥ प्रविश्य । सविस्मयं ॥ देव । अद्भुतं खलु संवृत्तं ।

राजा । किमेवं ।

पुरोहितः । देव । परावृत्तेषु कण्वशिष्येषु

सा निन्दन्ती स्वानि भाग्यानि बाला
बाहूत्क्षेपं[3] क्रन्दितुं च प्रवृत्ता ।

राजा । किं च ।

[1] 'If the Muni's daughter's-son shall be endowed with this mark [these marks], having congratulated her thou shalt introduce her to the female-apartments.' *Dauhitra*, from *duhitri*, is like *pautra*, 'a son's son,' from *putra*. *Śuddhánta* : see p. 21, note 1.

[2] 'Grant me admission or entrance,' 'Open to receive me,' *i.e.*, Let me remain no longer in the land of the living. *Mama praveśáyá dwidhá bhava*, 'Cleave in two to let me enter:' Ś. The Bengálí MSS. have *antaram* = *avakáśam* instead of *vivaram*.

[3] 'That young-creature upbraiding her own fortunes,' throwing up her arms, and beginning to weep'—or, 'and beginning to weep with repeated uplifting of her arms.'—*Báhútkshepam* [so read all the MSS.]; this is an instance of an adverbial indeclinable participle of repetition compounded with a noun. *Bhujochchálanam yathá bhavati evam kranditum pravrittá* : Ś. It is equivalent to *báhú utkshipya*, repetition of the action being perhaps implied.

पुरोहितः ।

स्त्रीसंस्थानं चाप्सरस्तीर्थम् आराद्
उत्क्षिप्यैनां ज्योतिर् एकं जगाम ॥ १३१ ॥[1]

॥ सर्वे विस्मयं रूपयन्ति ॥

राजा । भगवन् । प्रागपि सो ऽस्माभिर् अर्थः प्रत्यादिष्ट एव । किं वृथा तर्केणान्विष्यते । विश्राम्यतु भवान् ।

पुरोहितः ॥ विलोक्य ॥ विजयस्व ॥ इति निष्क्रान्तः ॥

राजा । वेत्रवति । पर्याकुलो ऽस्मि । शयनभूमिमार्गम् आदेशय ।

प्रतीहारी । इत इतो देवः ॥ इति प्रस्थिता ॥

राजा ।

कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस् तनयां ।
बलवत् तु दूयमानं प्रत्याययतीव मां हृदयं ॥ १३२ ॥[2]

॥ इति निष्क्रान्ताः सर्वे ॥

॥ पञ्चमो ऽङ्कः ॥

Examples of this participle are numerous in Bhaṭṭi, as in ii., 11, *Latánupátaṁ kusumáni agṛihnát, śilopaveśam ásta, &c.*

[1] 'A single flash-of-light in female shape having snatched her up near Apsaras-tírtha went off (with her).' *Strí-sansthánam,* i.e., *striyá iva ákṛitir yasya*: Ś. *Tírtha*: see page 16, note 2. *Árát = antike = nikaṭe*: K., Ś. *Jyotir = tejas. Jagáma*: the Bengálí and the Mackenzie MSS. have *tirobhút,* 'disappeared,' 'vanished.'

[2] 'Granted, I remember not the repudiated Muni's daughter (to be my) wife; nevertheless (my) heart being powerfully agitated forces me as it were to believe (her).' *Kámam = atyartham*: K. *Kámam kámánumatau*: Ś. Compare p. 24, l. 1; p. 54, note 3. *Pratyáyayati,* i.e., *tatparigrahe*: Ś.

Verse 131. Śáliní (variety of Trishṭubh), consisting of eleven syllables to the half-line, each half-line being alike.

— — — — | — ⏑ — — ⏑ — — ||

Verse 132. Áryá or Gáthá. (See Verse 2.)

— — | — — | — — || ⏑ — ⏑ | ⏑ ⏑ — | ⏑ — ⏑ | — ⏑ ⏑ | —
⏑ ⏑ — | ⏑ — ⏑ | — — || — — | ⏑ ⏑ — | ⏑ | — ⏑ ⏑ | —

॥ अथ पञ्चमषष्ठाङ्कमध्ये प्रवेशक:[1] ॥

॥ ततः प्रविशति नागरिकः श्यालः पश्चाद्बद्धपुरुषम् आदाय रक्षिणौ[2] च ॥

रक्षिणौ ॥ ताडयित्वा ॥ अरे कुम्भिलक[3] । कथय । कुत्र त्वया एतत्

[1] See page 97, note 3.

[2] 'Then enters the king's-brother-in-law (as) superintendent of the city-police, and two policemen [guards] bringing a man (with his hands) bound behind.' *Nágarika* = *nagarádhikárí*, 'superintendent of the city:' Ś. = '*nagare niyuktah* 'one set over the city:' K., and equivalent here to 'the chief of the police.' *Śyála* = *ráshtriyah* or *ráshtriyah* [Am.-kosha, i., vii., 14]. The king's brother-in-law, who here acts as the superintendent of police, is a character not unfrequently introduced in the plays: compare Mrich., p. 224, l. 4; p. 227, l. 12; p. 230, l. 1, in which passages he is called *rája-śyálah and ráshtriya-śyálah.* Káṭavema observes that the policemen and the fishermen in this scene speak the Mágadhí form of Prákrit: see Lassen's Instit. Prák., p. 391, but Śankara affirms that the fisherman speaks the Śakára or Śakárika dialect [*Chaura-pátras tu śakára-námadheya śakára-práya-bháshaṇát*] see Lass. Inst., Prák., p.422. Both Śankara and Káṭavema have omitted to make mention of the dialect spoken by the Śyála or Nágarika. According to Viśwanátha [Sáhit. Darp., page 180, line 12] he ought to speak the Dákshiṇátyá form of Prákrit. In the Bengálí MSS., and some of the Devanágarí, he is certainly made to speak a dialect, distinct from the other characters of this scene, but in the best MSS. pure Prákrit forms are found in the speeches attributed to him. Indeed, as brother-in-law of the king, he must have been a Kshatriya, or one of the military caste.

[3] 'O thief!' *Kumbhila* or *kumbhilaka,* seems to be identical with *kumbhíla, kumbhílaka, kumbhíra, kumbhíraka,* etc., although the meaning 'thief' is not given to the two latter words in the dictionary. Compare in the beginning of Act 5. of the Vikramorvaśí, *maṇi-kumbhíraka,* 'gem-stealer,' (applied to the bird who swallowed the crest-jewel); at the end of Act 2, *loptreṇa súchitasya kumbhírakasya*; and in Málavik., *aho kumbhílakaih pariharaṇíyá chandriká.*

मणिबन्धनोत्कीर्णनामधेयं[1] राजकीयम् अङ्गुलीयकं समासादितं ।

पुरुषः ॥ भीतिनाटितकेन[2] ॥ प्रसीदन्तु भावमिश्राः[3] । अहं न ईदृशकर्मकारी ।

प्रथमः । किं खलु शोभनो ब्राह्मण इति कृत्वा राज्ञा प्रतिग्रहो दत्तः[4] ।

पुरुषः । शृणुत इदानीं । अहं शक्रावताराभ्यन्तरवासी[5] धीवरः ।

[1] 'The setting of which is engraven with his name.' *Mani-bandhana* which usually signifies 'the wrist,' is here the place of the setting [technically, the collet, نگین دان *nigín dán*] of the jewel which formed the *mudrá* or seal of the ring, mentioned p. 52, note 2. *Mani khachyate yasmin iti mani-bandhana*: K. The name might have been engraven on the stone itself, or on the gold in which it was set. *Utkri* is used in the sense of 'excavating,' in Mahábh., i., 5813; and *samutkírna* with the meaning 'perforated,' in Ragh., i., 4.

[2] 'With a gesticulation of fear.' The *ka* added to *nátita* may possibly signify a poor, sorry, or ludicrous gesture. It is often pleonastic, but in the plays it will sometimes be found affixed to the passive participle, to which it gives the sense of a verbal noun. Thus *udbhrántaka* and *apaváritaka* [Mrich., p. 171] for *udbhránti* and *apavárana*.

[3] 'Your honour.' *Bháva* = *mánya*: S., 'venerable,' 'respectable' [see Wilson], to which *miśra* may be added: see p. 6, note 2.

[4] 'Was it forsooth a present given by the king (to thee) imagining (thee to be) an illustrious Bráhman?' *Pratigraha* [see p. 52, l. 3 with note] is especially 'a donation to a Bráhman at suitable periods.' *Kritwá*: see p. 171, note 1 in middle; and compare Málavikágn., 23, 9, *para-káryam iti kritwá*. Also Mrich., 147, 5.

[5] *Śakrávatára*: see page 105, line 2, note 1.

द्वितीयः । पाडच्चरा । किं अम्हेहिं जादी पुच्छिदा ।

द्वितीयः । पाटच्चर । किम् अस्माभिर् जातिं पृष्टः[1] ।

श्यालः । सूअअ । कधेदु सव्वं अणुक्कमेण । मा णं अन्तरा पडि-
बन्धह ।

**श्यालः । सूचक[2] । कथयतु सर्वम् अनुक्रमेण । मा एनं अन्तरा प्रति-
बध्नीतं ।**

उभौ । जं आवुत्ते आणवेदि । कधेहि ।

उभौ । यद् आवुत्त[3] आज्ञापयति । कथय ।

पुरुषः । अहके जालुग्गालादीहिं मच्छबन्धणोवाएहिं कुडुम्बभ-
लणं कलेमि ।

**पुरुषः । अहं जालोद्गारादिभिर् मत्स्यबन्धनोपायैः कुटुम्बभ-
रणं करोमि[4] ।**

श्यालः ॥ विहस्य ॥ विसुद्धो दाणिं आजीवो ।

श्यालः ॥ विहस्य ॥ विशुद्ध इदानीम् आजीवः[5] ।

पुरुषः । भट्टा । मा एव्वं भण ।

पुरुषः । भर्तः । मा एवं भण ।

[1] Verbs of 'asking' in Sanskrit govern a double accusative case, one of which is retained after the pass. participle.

[2] *Súchaka*, 'a spy,' 'an informer,' is the name of one of the *rakshiṇah*, or policemen.

[3] *Ábutta*, 'a sister's husband,' or 'brother-in-law,' according to Amara-k., vii., 12. In Mṛich., p. 339, l. 12, this word is applied as a title of respect by a son to his father; but Dr. Boehtlingk conjectures that this may be an error for *ávuka*, the regular theatrical term for 'father.'

[4] 'I make the support of my family by nets, hooks, and the other contrivances for catching fish.' *Udgála* or *udgára* = *valiśa* or *vaḍiśa*, 'a fish-hook:' K.

[5] This is spoken ironically, as according to Manu (x, 46-48), the *nishháda*, or fisherman caste, was one of the lowest. 'Those who are considered as low-born shall subsist only by such employments as the twice-born despise.

सहजं किल यद् विनिन्दितं न खलु तत् कर्म्म विवर्जनीयं ।
पशुमारणकर्मदारुणो ऽनुकम्पामृदुर् एव श्रोत्रियः[1] १३३ ॥

श्यालः । ततश्च ततः ।

Nishádas (must subsist) by catching fish, &c.' Any occupation which involved the sin of slaughtering animals (excepting in the case of sacrificing to the god Śiva) was considered despicable. Butchers and leather-sellers were as great, or even greater, objects of scorn.

[1] 'That occupation in which one was born, as-the-saying-is (*kila*), though in-bad-repute, verily must not be abandoned. The same sacrificing-Bráhman, who is savage in the act of slaughtering animals, may be (of a disposition) tender with compassion.' *Sahajam* = *kula-kramánugatam*, 'inherited from one's forefathers.' Manu is very peremptory in restricting special occupations to the different castes, especially to the mixed and lowest castes, formed by intermarriage with the others. 'A man of the lowest class, who, through covetousness, lives by the acts of the highest, let the king strip of all his wealth and banish. His own office, though badly performed, is preferable to that of another, though well performed; for he who lives by the duties of another class, immediately falls from his own:' x., 96, 97. Hence we find the employments of fishing, slaughtering animals for food, leather-selling, basket-making, burning the dead, &c. &c., assigned to men born in certain impure castes, and confined perpetually to their descendants. To the higher and purer castes a greater variety of employment was allowed. Śankara observes that the Bráhman is called *Shat-karmá*, from the precept of Manu (i., 88), which enjoins upon him six occupations, viz., reading, teaching, sacrificing, assisting others to sacrifice, giving, and receiving. Under certain circumstances he was allowed by Manu to engage even in trade, and other employments. The sacrifice of animals was enjoined only on the priests of the god Śiva. The Bráhman, in the worship of this god, might have to kill

Verse 133. Vaitálíya, containing twenty-one syllables to the line, each whole line being alike, the first and third half-lines ending at the tenth syllable. *See* Verse 52.

⏑ ⏑ — ⏑ ⏑ — ⏑ — ⏑ — || ⏑ ⏑ — — ⏑ ⏑ — ⏑ — ⏑ —

पुरुषः । एकस्मिन् दिवसे खण्डशो रोहित[1]मत्स्यो मया कल्पितो
यावत् । तस्य उदराभ्यन्तरे एतद् रत्नभासुरम् अङ्गुलीयकं दृष्टं ।
पश्चाद् अहम् अस्य विक्रयाय दर्शयन् गृहीतो भावमिश्रैः । मारयत वा ।
मुञ्चत वा । अयम् अस्य आगमवृत्तान्तः ।

श्यालः । जानुक । विस्रगन्धिर् गोघाती मत्स्यबन्ध एव निःसंशयं ।[2]

animals; but this was as much a necessary part of his business, as killing fish, of the fisherman, and was no proof of any natural cruelty of disposition. Śankara defines a *Śrotriya Bráhman* thus: *Janmaná Bráhmano jneyah sanská-rair dwija uchyate vidyayá yáti vipratwam tribhih śrotriya uchyate*, i.e., 'Birth constitutes the title Bráhman, sacramental rites (especially that of investiture with the sacred thread) the title Dwija, or twice-born; knowledge, the title Vipra; and all three Śrotriya.' The usual definition of this word is, a Bráhman conversant with *śruti*, or scripture.

[1] The *Rohita* or *Rohi* fish [Cyprinus Rohita] *lit.*, Red-fish, is a kind of carp, found in lakes and ponds in the neighbourhood of the Ganges. It grows to the length of three feet, is very voracious, and its flesh, though coarse, is eaten. Its back is olive-coloured, its belly of a beautiful golden hue, its fins and eyes red.

[2] 'O Jánuka, the villain stinking (as he does) of raw flesh (is) doubtless a fisherman.' *Jánuka* is the name of the other policeman, who is supposed to have detected the thief; *jánuka iti chora-jnátur apara-padáter náma*: S. Some of the Bengálí MSS. have *jálua* for *jáluka*. *Visra-gandhi* = *ámisha-gandhi*: Ch. *Go-gháti*: the killing of a cow [*go-hatyá*] is reckoned by the Hindús a most heinous crime: compare Hitop., l. 162. Hence *go-gháti*, 'cow-killer,' is applied as a reproachful epithet to any rogue or low person. Thus in the Mrichchhakati, p. 299, l. 4; p. 317, l. 2, the Chándála is called *go-ha* or *go-ghna*.

अङ्गुलीअअदंसणं से विमरिसिदव्वं । राअउलं एव्व गच्छामो ।

अङ्गुलीयकदर्शनम् अस्य विमर्ष्टव्यं[1] । राजकुलम् एव गच्छामः ।

रक्खिणो । तह । गच्छ अरे गण्ठिभेदअ ।

रक्षिणौ । तथा । गच्छ अरे ग्रन्थिभेदक[2] ।

॥ सर्वे परिक्रामन्ति ॥

श्यालः । सूअअ । इमं पुरदुवारे अप्पमत्ता पडिवालेह । जाव

श्यालः । सूचक । इमं पुरद्वारे ऽप्रमत्तौ प्रतिपालयतं । यावद्

इमं अङ्गुलीअअं जहागमणं भट्टिणो णिवेदिअ तदो सासणं पडि-

इदम् अङ्गुलीयकं यथागमनं भर्तुर् निवेद्य ततः शासनं प्रती-

च्छिअ णिक्कमामि ।

ष्य निष्क्रमामि ।

उभौ । पविसदु आवुत्तो सामिप्पसादस्स ।

उभौ । प्रविशतु आवुत्तः स्वामिप्रसादाय ।

॥ निष्क्रान्तः श्यालः ॥

प्रथमः । जाणुअ । चिराअदि क्खु आवुत्तो ।

प्रथमः । जानुक । चिरायति खलु आवुत्तः ।

द्वितीयः । णं अवसरोवसप्पणीआ राआणो ।

द्वितीयः । ननु अवसरोपसर्पणीया राजानः ।

प्रथमः । जाणुअ । फुरन्ति मे हत्था इमस्स वहस्स सुमणा

प्रथमः । जानुक । स्फुरतो मे हस्तौ अस्य बध्यस्य सुमनः

[1] '(But) the finding [seeing, showing] of the ring by him must be (more closely) inquired into.' *Vimarshṭavyam* = *jijnásitavyam*: Ś. The root *mriś* with *vi* has usually the sense of 'to consider of,' 'investigate;' but if the root be *mṛij*, the sense would be 'must be pardoned,' 'overlooked.' Káṭavema has *vimárshṭavyam*, from *mṛij*.

[2] 'Cut-purse,' *lit.*, 'knot-breaker' or 'knot-cutter.' The Hindús generally carry their money tied up in a knot in one end of a cloth, which is bound round the waist.

पिणद्धुं ॥ इति पुरुषं णिद्दिसन्ति ॥

पिनद्धुं[1] ॥ इति पुरुषं निर्दिशति ॥

पुरुषः । ण अरुहदि भावे अकालणमारणो भविदुं ।

पुरुषः । न अर्हति भावो ऽकारणमारणो भवितुं ।

द्वितीयः ॥ विलोक्य ॥ एसो अम्हाणं सामी पत्तहत्थो राअसासणं

द्वितीयः ॥ विलोक्य ॥ एष नौ स्वामी पत्रहस्तो राजशासनं

पडिच्छिअ इदोमुहो देक्खीअदि । गिद्धबली भविस्ससि । सुणो मुहं

प्रतीष्य इतोमुखो दृश्यते । गृध्रबलिर् भविष्यसि । शुनो मुखं

वा देक्खिस्ससि ।

वा द्रक्ष्यसि[2] ।

श्यालः ॥ प्रविश्य ॥ सूअअ । मुञ्चेदु एसो जालोवजीवी । उववण्णो

श्यालः ॥ प्रविश्य ॥ सूचक । मुच्यताम् एष जालोपजीवः । उपपन्नः

किल्ल अअं अङ्गुलीअअस्स आअमो ।

किल अयम् अङ्गुलीयकस्य आगमः ।

सूअअ । जध आवुत्तो भणादि ।

सूचक । यथा आवुत्तो भणति ।

[1] 'My hands tingle [my fingers itch] to bind a flower (about the head) of this victim [criminal about to be executed].' All the Devanágarí MSS. have *sumanah pinaddhum,* excepting the Mackenzie, which has *sumahanam* for *śumano.* The Bengálí have got rid of the difficulty by substituting *vyápáda-yitum,* 'to kill.' It is clear from what follows that the two policemen expected that their master would return with the king's order for putting the fisherman to death. From the Málati-Mádhava, and other plays, it is evident that a person about to be offered as a victim to Śiva or Durgá had a wreath of flowers bound round the head. It may reasonably be assumed that this was also the case with common criminals, previous to their execution.

[2] 'Thou wilt be food for [an offering to] the crows [vultures], or wilt see the face of a dog.' *Gridhrah-balih*: see p. 179, note 1. *Śuno mukham*: so read all the Devanágarí MSS., excepting the Mackenzie, which omits the clause entirely. Dr. Boehtlingk has adopted as an emendation, *śiśuno*

द्वितीयः । एष यमसदनं[1] प्रविश्य प्रतिनिवृत्तः ॥ इति पुरुषं परिमुक्तबन्धनं करोति ।

पुरुषः ॥ श्यालं प्रणम्य ॥ भर्तः । अथ कीदृशो मे आजीवः[2] ।

श्यालः । एष भर्त्रा अङ्गुलीयकमूल्यसम्मितः प्रसादो[3] ऽपि दापितः ॥ इति पुरुषायार्थं प्रयच्छति ॥

पुरुषः ॥ सप्रणामं प्रतिगृह्य ॥ भर्त्रा अनुगृहीतो ऽस्मि ।

सूचकः । एष नाम अनुगृहीतो यः शूलाद् अवतार्य हस्तिस्कन्धे प्रतिष्ठापितः[4] ।

muham, i.e., *śiśor* [not *śiśuno*] *mukham,* and translated 'or thou wilt see the face of (thy) child (once more).' He has supported this interpretation by a reference to two other passages, one in the 7th. Act of this play [*putra-mukha-darśanena*], another in Mrich., 303, 4. Doubtless *putra-mukham driś* is a common phrase, but the whole point of this passage seems to me to lie in the ludicrous substitution of *śunah* for *putrasya.*

[1] *Yama-sadana,* 'the abode of Yama,' *i.e.,* the infernal city, Yama-pur, whither the Hindús believe a departed soul immediately repairs, and receives a just sentence from Yama, the Hindú Pluto or Minos. The name Yama, i.e,, Restrainer or Punisher [from *yam,* 'to restrain'] is given to him as judge of departed spirits and god of punishment.

[2] This is said ironically, in reference to p. 218, line 14, note 5.

[3] Properly 'a favour,' here 'a present,' 'a gift.'

[4] 'This (fellow) forsooth (may well say he) has been favoured, who, after

जानुक: । आवुत्त । पारिदोसिअं कहेदि तेण अङ्गुलीअएण

जानुक: । आवुत्त । पारितोषिकं कथयति तेन अङ्गुलीयकेन

भट्टिणो बहुमदेण होदव्वं ।

भर्तुः[1] बहुमतेन भवितव्यं ।

श्यालः । ण तस्सिं महारुहे रदणं भट्टिणो बहुमदं त्ति तक्केमि ।

श्यालः । न तस्मिन् महार्हं रत्नं भर्तुर् बहुमतमिति तर्कयामि ।

तस्स दंसणेण भट्टिणो अभिमदो जणो सुमरिदो । मुहुत्तअं पकि-

तस्य दर्शनेन भर्तुर् अभिमतो जन: स्मृत: । मुहूर्तं प्रकृ-

दिगम्भीरो वि पज्जुस्सुअमणो आसि ।

तिगम्भीरो ऽपि पर्य्युत्सुकमना: आसीत्[2] ।

सूचक: । सेविदं णाम आवुत्तेण ।

सूचक: । सेवितं नाम आवुत्तेन ।

जानुक: । णं भणाहि । इमस्स कए मच्छिआभत्तुणो त्ति ॥ इति

जानुक: । ननु भण । अस्य कृते मत्स्यिकाभर्तुरिति[3] ॥ इति

पुरुसं असूयया पस्सदि ॥

पुरुषम् असूयया पश्यति ॥

being made to descend from the stake, has been mounted on the withers of an elephant.' *Śúla*, 'a stake for impaling criminals.' The act of impaling was called *śúláropana*, and one who deserved it *śúlya*. 'Mounting on an elephant,' denotes elevation to high dignity, elephants being used in triumphal processions.

[1] This is the reading of Káṭavema. Most of the Devanágarí have *pali-dosam kahehi* for *paritosham kathaya*. Translate: 'The present proves [intimates] that this ring must be highly prized by the king.'

[2] 'Though naturally reserved [unruffled, deep, profound] he became for a moment agitated in mind.' *Gambhíra*: see p. 38, note 1, and p. 203, note 3, at end. Káṭavema reads *pajjasu-naano* for *paryaśru-nayana*. All Asiatics are skilful in suppressing or concealing emotion.

[3] So read most of the Devanágarí MSS. *Matsyiká* is not given in the Dictionary. Dr. Boehtlingk translates it by *fisch-brut*, 'the fry of fish,' and

पुरुषः । भट्टालके । इदो अद्धं तुम्हाणं सुमणोमुल्लं होदु ।

पुरुषः । भट्टारकाः । इतो ऽर्द्धं युष्माकं सुमनोमूल्यं[1] भवतु ।

जानुकः । एत्तिके जुज्जदि ।

जानुकः । एतावद् युज्यते ।

श्यालः । धीवर । महत्तरो तुमं पिअवअस्सको दाणिं मे संवुत्तो ।

श्यालः । धीवर । महत्तरस् त्वं प्रियवयस्य इदानीं मे संवृत्तः ।

कादम्बरीसक्खिअं अम्हाणं पढमसोहिदं इच्छीअदि । ता सोण्डिआ-

कादम्बरीसाक्षिकम् अस्माकं प्रथमसौहृदम् इष्यते[2] । तत् शौण्डिका-

पणं एव्व गच्छामो ।

पणम् एव गच्छामः ।

सर्वे । तधा ।

सर्वे । तथा ।

॥ इति निष्क्रान्ताः सर्वे ॥

॥ प्रवेशकः ॥

observes that it is also the name for a kind of fish called in German *schaar*. Had the word been *matsyika* or *mátsyika*, 'a fisherman,' there would have been no difficulty. May it not mean 'a fish-woman,' and the phrase be translated, 'this lord of a fish-woman,' 'this husband of a fish-woman?' Kátavema and the Bengálí have *matsya-śatror*, 'enemy of fishes.'

[1] 'Let the half of this be the price of your flower (for binding about my head).' The fisherman is again ironical. The allusion of course is to the flower mentioned at p. 222, note 1. There is probably a double-entendre in *sumanah*, which may signify 'good-will,' as well as 'flower.'

[2] 'Our first friendship requires to be attested over (some) wine,' *i.e.*, We must pledge ourselves over our cups or in drinking each other's health. *Kádambarí*, 'an intoxicating liquor distilled from the Kadamba flower.' *Sák-shikam*: compare Málavikág., page 53, line 7; Raghu-vanśa, xi., 48, and Hitopadeśa, line 842.

॥ अथ षष्ठो ऽङ्कः ॥

॥ ततः प्रविशत्याकाशयानेन सानुमती नामाप्सराः ॥

सानुमती । णिव्वत्तिदं मए पज्जाअणिव्वत्तणिज्जं अच्छरतित्थ-
सानुमती । निर्वर्तितं मया पर्यायनिर्वर्तनीयम् अप्सरस्तीर्थ-
साणिज्झं[1] जाव साहुजणस्स अभिसेअकालोत्ति सम्पदं इमस्स रा-
सान्निध्यं । यावत् साधुजनस्य अभिषेककाल इति साम्प्रतम् अस्य रा-
एसिणो उदन्तं पच्चक्खीकरिस्सं । णं मेणआसम्बन्धेण सरीरभूदा
जर्षेर् उदन्तं प्रत्यक्षीकरिष्यामि । ननु मेनकासम्बन्धेन शरीरभूता
दाणिं मे सउन्दला । ताए अ दुहिदुणिमित्तं आदिट्ठपुव्वम्हि ॥
इदानीं मे शकुन्तला[2] । तया च दुहितृनिमित्तम् आदिष्टपूर्वास्मि ॥

[1] 'Attendance at Apsaras-tírtha (which is wont) to be performed (by us) in regular-rotation has been performed by me. Now, whilst (it is) the bathing-time of the good people [*i.e.*, of Śakuntalá and the nymphs], I will with my own eyes ascertain the circumstances [news] of this Rájarshi.' *Sánnidhyam*, lit., 'proximity.' Here it denotes 'close attendance or waiting,' as in Hitop., line 1112, *anujńvíná sánnidhyam avaśyam karaṇíyam.* In the interlude before the 4th. Act of Vikram., *upasthána* occurs with the same sense in a parallel passage: *Apsaro-vyápára-paryáyeṇa súryasya upastháne vartamánayá priya-sakhyá viná vasanta-samaya ágata iti balavad utkaṇṭhitá 'smi*, 'I am mightily troubled that the spring season has arrived during the absence of my dear friend, who is in attendance upon Súrya, according to the regular cycle of nymph's duty.'

[2] 'Verily by (my) connexion with Menaká, Śakuntalá has now become part of myself,' *lit.*, 'my own body,' *i.e.*, 'part of my own flesh and blood,' 'identified with myself.' As to the nymph Menaká, the mother of Śakuntalá, see p. 43, l. 10 with note 2, and p. 44, note 1. *Śaríra-bhútá*: this is the same sort of compound as *púga-krita* or *púga-bhúta*: see Páṇini, II., i., 59,

समन्ताद् अवलोक्य ॥ किं णुक्खु उदुच्छवेवि णिरुच्छवारम्भं विअ

समन्ताद् अवलोक्य ॥ किं नु खलु ऋतूत्सवे ऽपि निरुत्सवारम्भम् इव[1]

एदं राअउलं दीसइ । अत्थि मे विहवो पणिधाणेण सव्वं परिसादुं ।

एतद् राजकुलं दृश्यते । अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुं[2] ।

किन्दु सहीए आदरो मए माणइदव्वो । होदु । इमाणं एव्व उज्जा-

किन्तु सख्या आदरो मया मानयितव्यः । भवतु । अनयोर् एव उद्या-

णपालिआणं तिरक्खरिणीपरिच्छणा पस्सपरिवत्तिणी भविअ उव-

नपालिकयोस् तिरस्करिणीपरिच्छन्ना पार्श्वपरिवर्तिनी भूत्वा उप-

लहिस्सं ॥ इति नाट्येनावतीर्य स्थिता ॥

लप्स्ये ॥ इति नाट्येनावतीर्य स्थिता ॥

and p. 168, note 1 at end. Compare in Málavikág., 33, 12, *śaríram asi me*, 'thou art my body.'

[1] *Ritútsava*, lit., 'the festival of the season,' *i.e.*, the *Vasantotsava*, or 'great vernal festival,' in celebration of the return of spring, and said to be in honour of the god Krishna. Originally his son Kámadeva, the god of Love, must have been the object of worship in this festival. It is identified with the Holi or Dolá-yátrá, the Saturnalia, or rather, Carnival of the Hindús, when people of all conditions take liberties with each other, especially by scattering red powder and coloured water on the clothes of persons passing in the street, as described in Ratnávali, pp. 5, 6, 7, where syringes and waterpipes are used by the crowd. Flowers, and especially the opening blossoms of the Mango, would naturally be much used for decoration at this festival, and as offerings to the god of Love. It was formerly held on the full moon of the month Chaitra, or about the beginning of April, but now on the full moon of Phálguna, or about the beginning of March. The other great Hindú festival, held in the autumn, about October, is called *Durgotsava* or *Durgá-pújá*, being in honour of the goddess Durgá.

[2] *Pranidhána*, 'profound meditation,' or that mental faculty by which divine beings were supposed to be able to ascertain future events. The verb *pranidhá* is primarily 'to fix in;' hence 'to fix the mind on,' 'be intent on.' Compare in Vikram. [interlude before the 4th. Act] *mayá pranidhána-sthitayá atyáhitam upalabdham*.

॥ ततः प्रविशति चूताङ्कुरम् अवलोकयन्ती चेटी । अपरा च पृष्ठतस् तस्याः ॥

प्रथमा ।

आअम्बहरिअपण्डुर वसन्तमासस्स जीअसव्वस्स ।

आताम्रहरितपाण्डुर वसन्तमासस्य जीवसर्वस्व ।

दिट्ठो सि चूदकोरअ उदुमङ्गल तुमं पसाएमि ॥ १३४ ॥

दृष्टो ऽसि चूतकोरक ऋतुमङ्गलं त्वां प्रसादयामि ॥ १३४ ॥[1]

द्विदीया । परहुदिए किं एआइणी मन्तेसि ।

द्वितीया । परभृतिके किम् एकाकिनी मन्त्रयसे ।

प्रथमा । महुअरिए । चूदकलिअं देक्खिअ उम्मत्तिआ परहुदिआ होदि ।

प्रथमा । मधुकरिके । चूतकलिकां दृष्ट्वा उन्मत्ता परभृतिका भवति ।

दिदीया ॥ सहरिसं तुरया उपगम्य ॥ कहं । उवट्ठिदो महुमासो ।

द्वितीया ॥ सहर्षं त्वरया उपगम्य ॥ कथम् उपस्थितो मधुमासः ।

[1] 'O reddish pale-green mango-blossom, the very essence of the life of the vernal month, thou art seen (by me, and) I bid thee hail, auspicious harbinger of the season.' *Átámra*, etc. This kind of Dwandwa Bahuvríhi compound, expressing varieties of colour is noticed by Pánini, II., i., 69. Compare *krishna-śukla, lohita-śavala*, etc. *Á*, prefixed, implies diminution, and is equivalent to *ishat*. So *ápándu*, 'yellowish,' or 'slightly yellow:' Vikram., Act 2. *Jíva-sarva-swa*, lit., 'whose whole substance is constituted of life:' see p. 32, note 5 in middle. Some MSS. have *jíva-sarva-swam*, agreeing with *twám*. *Mangalam*, 'anything auspicious,' 'any symbol or sign of happiness;' in this latter sense it seems to be used here. The goddess Durgá is called in the same way *sarva-mangalá*, 'presiding over the happiness

---

Verse 134. ÁRYÁ *or* GÁTHÁ. (*See* Verse 2.)

— — | ⏑ ⏑ ⏑ ⏑ | — ⏑ ⏑ || ⏑ — ⏑ | — — | ⏑ — ⏑ | — — | ⏑
— — | ⏑ ⏑ — ⏑ | — ⏑ ⏑ || ⏑ ⏑ — | ⏑ — ⏑ | ⏑ | ⏑ ⏑ — ⏑ | —

In the last half-line the syllables *mam* and *e* are considered short by a license peculiar to Prákrit prosody.

प्रथमा । महुअरिए । तव दाणिं कालो एसो मदविब्भमगी-
दाणं ।

प्रथमा । मधुकरिके । तव इदानीं काल एष मदविभ्रमगी-
तानां ।

द्वितीया । सहि । अवलम्ब मं । जाव अग्गपादट्ठिआ भविअ
चूदकलिअं गेण्हिअ कामदेवच्चणं करेमि ।

द्वितीया । सखि । अवलम्बस्व मां । यावद् अग्रपादस्थिता भूत्वा
चूतकलिकां गृहीत्वा कामदेवार्चनं करोमि ।

प्रथमा । जइ ममवि खु अद्धं अच्चणफलस्स ।

प्रथमा । यदि ममापि खलु अर्द्धम् अर्चनफलस्य ।

द्वितीया । अकहिदेवि एदं सम्पज्जइ । जदो एक्कं एव्व णो जी-
विदं । दुधाट्ठिदं सरीरं ॥ सहीम् अवलम्बिअ ठिदा चूदङ्कुरं गेण्हादि ॥

द्वितीया । अकथिते ऽपि एतत् सम्पद्यते । यत एकम् एव नौ जी-
वितं । द्विधास्थितं शरीरं ॥ सखीम् अवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति ॥

अए । अप्पडिबुद्धोवि चूदप्पसवो एत्थ बन्धणभङ्गसुरभी होदि ।

अये । अप्रतिबुद्धो ऽपि चूतप्रसवो ऽत्र बन्धन[1]भङ्गसुरभिर् भवति ।
॥ कपोतहस्तकं[2] कृत्वा ॥

of the whole world.' *Ritu* is evidently here the season *par excellence*, the season of all others. *Prasádayámi*, lit., 'I ask thee to be favourable,' 'I entreat thee to be propitious.'

[1] *Bandhana*, i.e., *prasava-bandhana*, 'the foot-stalk of the flower:' see p. 103, l. 8, note 3.

[2] 'Having joined the hands together,' or 'having placed them one over another.' *Kapota* is properly 'a dove or pigeon;' but Káṭavema informs us that it is also the name for a mode of joining the hands. Probably the hands and fingers were brought into a position bearing some fancied resemblance to a pigeon. Śankara and Chandra-śekhara quote the following verse which seems to intimate that this position was significant of humble entreaty, respectful representation, or fear; '*Sarva-párśwa-samáśleshát kapotah sarva-*

तुमं सि मए चूदङ्कुर दिण्णो कामस्स गहिदधणुस्स ।

त्वमसि मया चूताङ्कुर दत्तः कामस्य गृहीतधनोः ।

पहिअजणजुवदिलक्खो पञ्चब्भहिओ सरो होहि ॥ १३५ ॥

पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव[1] ॥ १३५ ॥

॥ इति चूताङ्कुरं क्षिपति ॥

कञ्चुकी ॥ प्रविश्य पटाक्षेपेण[2] कुपितः ॥ मा तावद् अनात्मज्ञे[3] । देवेन प्रतिषिद्धे वसन्तोत्सवे त्वम् आम्रकलिकाभङ्गं किम् आरभसे ।

उभे ॥ भीते ॥ पसीददु अज्जो । अग्गहीदत्थाओ अम्हे ।

उभे ॥ भीते ॥ प्रसीदतु आर्यः । अगृहीतार्थे आवां ।

कञ्चुकी । न किल श्रुतं युवाभ्यां । यद् वासन्तिकैस् तरुभिर् अपि देवस्य शासनं प्रमाणीकृतं तदाश्रयिभिः पत्रिभिश्च[4] । तथा हि

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः

सन्नद्धं यदपि स्थितं कुरवकं तत्कोरकावस्थया ।

śirshaka [*sarpa-śirshaka*: Ś.], *Bhítau vijnápane chaiva, vinaye cha prayujyate.*

1 'O mango-sprout, thou art offered by me to Káma-deva (now in the act of) taking-up-his-bow. Become the most excellent arrow of the five, having-for-thy-mark maidens whose lovers are journeying (to some distant land).' As to Káma or Káma-deva and the epithet *panchábhyadhika* [= *śreshtha*: K. = *shashtha*: Ś.]: see p. 99, note 2. *Pathika-jana-yuvati*: compare Megha-dúta, verse 8, *pathika-vanitáh.* With reference to the offering of flowers to Káma-deva, compare Ratnávali, pp. 14, 17.

2 'With a hurried toss of the curtain:' see p. 144, note 1.

3 'Do not so, thou thoughtless woman!' *Anátma-jna* [= *átma-parichaya-rahita*] lit., 'one who does not know his own nature.' It denotes here, 'one who is thoughtless about orders.' As to the Kanchukí or chamberlain, see page 186, note 1.

4 'When even by the vernal shrubs, and by the feathered tribes [birds] their inhabitants, the commands of the king are made the rule [obeyed].'

Verse 135. Áryá *or* Gáthá. *See* Verse 2.

— ⏑ ⏑ | — — | — ⏑ ⏑ || — — | — — | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ — | ⏑

⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | — — || — — | ⏑ ⏑ — | ⏑ | — — | ⏑

कण्ठेषु स्खलितं गते ऽपि शिशिरे पुंस्कोकिलानां रुतं
शङ्के संहरति स्मरो ऽपि चकितस् तूणार्द्धकृष्टं शरं[1] ॥ १३६ ॥

उभे । णत्थि सन्देहो । महप्पहावो राएसी ।

उभे । नास्ति सन्देहः । महाप्रभावो राजर्षिः ।

पढमा । अज्ज । कदि दिअसाइं अम्हाणं मित्तावसुणा रट्ठिएण

प्रथमा । आर्य । कति दिवसानि आवयोर् मित्रावसुना राष्ट्रियेण

भट्टिणो पादमूलं पेसिदाणं । इत्थं च णो पमदवणस्स पालणकम्म

भर्तुः पादमूलं प्रेषितयोः[2] । इत्थं च नौ प्रमदवनस्य पालनकर्म

Pramáṇa is 'a rule or standard of action,' and *pramáṇí-kṛi,* 'to receive as a rule,' 'to admit as authority :' compare p. 188, l. 5.

[1] 'The bud of the mangoes, though long since protruded, does not form [gather] its own pollen [dust]. The kuruvaka, although ready-to-flower [completely studded with buds] remains stationary in its budding state. The note [voice] falters in the throats of the male-cuckoos, though the cold-dews are passed. I suspect even Smara, being daunted, arrests [replaces] the shaft half-drawn from (his) quiver.' *Badhnáti*: see p. 28, note 1 in middle; and compare *íshad-baddha-rajah-kaṇágra-kapiśá chúte navá manjarí*: Vikram., Act 2. *Sannaddham* = *pushpitum udyatam*: Ś. = *vikásonmukham*: K.: Compare p. 27, l. 5, note 2. *Sthitam*: compare p. 1, l. 2. *Kuruvaka* is either the crimson amaranth, or a purple species of Barleria. Sir W. Jones makes no mention of it. *Tat-korakávasthayá* = *kaliká-daśayá*: Ś., i.e., *na vikásitam*: Ch. *Skhalitam* = *gadgaditam*: K. *Śiśira,* properly 'the dewy season,' or 'season of hoar-frost.' The Hindús divide the year into six seasons of two months each, viz.—1. Spring, Vasanta, beginning about the middle of March, or according to some, February; 2. Summer, Gríshma; 3. Rains, Varsháh; 4. Autumn, Śarad; 5. Winter, Hemanta; 6. Dews, Śiśira. *Punskokila*: see p. 162, note 3. *Sanharati*: compare p. 14, l. 1. It is clear that *san-hṛi* and *prati-san-hṛi* may have the sense of 'replace,' in reference to a quiver, as in Mahábh., 3, 772, we have *sanharaswa punar váṇam.* See also Ragh., iii., 64. *Smara*: see p. 208, note 2.

[2] '(But) few days (have elapsed) to us sent to the feet of his majesty

* Verse 136. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111.

समप्पिदं । ता आअन्तुअदाए अस्सुदपुव्वो अम्हेहिं एसो वुत्तन्तो ।

समर्पितं । तद् आगन्तुकतया[1] अश्रुतपूर्व आवाभ्याम् एष वृत्तान्तः ।

कञ्चुकी । भवतु । न पुनर् एवं प्रवर्तितव्यं ।

उभे । अज्ज । कोदूहलं णो । जइ इमिणा जणेण सोदव्वं कहेदु

उभे । आर्य । कौतूहलं नौ । यदि अनेन जनेन[2] श्रोतव्यं कथयतु

अज्जो । किंणिमित्तं भट्टिणा वसन्तुस्सवो पडिसिद्धो ।

भवान् । किंनिमित्तं भर्त्रा वसन्तोत्सवः प्रतिषिद्धः ।

सानुमती । उस्सवप्पिआ क्खु मणुस्सा । गरुणा कारणेण होदव्वं ।

सानुमती । उत्सवप्रियाः[3] खलु मनुष्याः । गुरुणा कारणेन भवितव्यं ।

कञ्चुकी । बहुलीभूतम्[4] एतत् किं न कथ्यते । किम् अत्रभवत्योः कर्णपथं नायातं शकुन्तलाप्रत्यादेशकौलीनं[5] ।

by Mitrá-vasu, the king's brother-in-law.' *Kati*-like *kiyat* may be either interrogative or indefinite. So *kati padáni gatwá*: Ratnávali, p. 14, l. 6. After *divasáni*, Káṭavema supplies *gatáni*, 'have passed.' This construction of the genitive case after *gata* expressing the lapse of time is not uncommon. Compare *ashṭa panchásatam rátryah śayánasya adya me gatah*: Mahábh., xiii., 7732. *Adya daśamo másas tátasya uparatasya*: Mudr., 80, 11. *Máso játasya*: Páṇini, II., 2, 5. *Páda-múlam*, lit., 'the root of the feet,' 'the heel.' The phrase *páda-múlam preshita*, expressive of the most humble servitude, occurs elsewhere: see Mudr., p. 16, l. 8; and p. 64, l. 16. *Ráshṭriyeṇa*: see p. 216 note 2. The king's brother-in-law probably acted as a kind of viceroy.

[1] 'Since we are but just arrived,' or 'by reason of our being strangers.' See note on *baddha-pallavatayá*, p. 28, l. 6.

[2] 'By us:' see note to *ayam janah*, p. 145, l. 2, and compare p. 110, l. 2.

[3] *Utsava-priyáh*, 'fond of festivals:' see p. 162, note 1 at end.

[4] *Bahulí-bhútam* = *sakala-viditam*, 'generally known,' 'notorious:' Ś.

[5] 'Has not the scandal about the repudiation of Śakuntalá reached your ladyships' ears?' *Karṇa-patha*, lit., 'the path or range of the ears:' see p. 110, note 2; and compare *lochana-patham yántyá*: Ratnávali, l. 2. *Kaulína* = *loka-váda*, 'report:' K. = *parivádu* or *apaváda*, 'evil report:' Ch. It is certainly derived from *kula*, 'a family,' and may signify 'report relating to

उभे । सुदं रट्ठिणो मुहादो जाव अङ्गुलीअअदंसणं ।

उभे । श्रुतं राष्ट्रियस्य मुखाद् यावद् अङ्गुलीयकदर्शनं ।

कञ्चुकी । तेन ह्यल्पं कथयितव्यं । यदैव खलु स्वाङ्गुलीयकदर्शनाद् अनुस्मृतं देवेन सत्यम् ऊढपूर्वा मया तत्रभवती रहसि शकुन्तला मोहात् प्रत्यादिष्टेति तदा प्रभृत्येव पश्चात्तापम् उपगतो देवः । तथा हि

रम्यं द्वेष्टि यथा पुरा प्रकृतिभिर् न प्रत्यहं सेव्यते
शय्याप्रान्तविवर्तनैर् विगमयत्युन्निद्र एव क्षपाः ।
दाक्षिण्येन ददाति वाचम् उचिताम् अन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस् तदा भवति च व्रीडाविलक्षश् चिरं[2] ॥ १२७ ॥

family or private matters,' 'family scandal.' It is so used in Vikramorvaśí, Act 2, *etat kaulínam vijrimbhate.*

[1] This must come from a Sanskrit crude form *ráshtri* or from *ráshtrin,* neither of which are given in the Dictionary.

[2] 'He abhors (everything) pleasurable. He is not as formerly respectfully-waited-on every day by (his) courtiers [counsellors, ministers]. He spends his nights, without even closing his eyes, in tossing [rolling] about on the edge of his couch. When, out of politeness, he addresses the usual-civil speeches to the women of the palace, then he blunders in (their) names and becomes for a long while disconcerted [abashed] with shame.' *Ramyam,* i.e., *srak-chandana-vanitádi,* 'garlands, sandal, women, etc.:' K.; in fact, 'the pleasures of sense.' *Prakritibhih = sachivaih*: Ch. = *sishtaih*: Ś. *Uchitám = arhám = tatkála-yogyám*: K.: see p. 145, l. 8. *Antahpurebhyo*: see p. 123, note 4. *Gotreshu = námasu*: Ś., Ch. = *námadheyeshu*: K. *Skhalitah = viparyastah*: K., i.e., 'by mistake he utters the name of Śakuntalá:' K., Ś. To indicate a lover's absence of mind or rather the one engrossing object of his thoughts, Hindú poets are fond of making him fall into the trap of calling others by the name of his mistress. Compare Kumára-sam., iv., 8. See also Ragh., xix., 14—*Náma vallabha-janasya te mayá prápya bhágyam api tasya kánkshyate iti tam gotra-viskhalitam úchur anganáh,* 'The women thus addressed him making mistakes in their names [calling them by the name of his beloved], Since I have received the name of thy beloved I desire

Verse 127. ŚÁRDÚLA-VIKRÍDITA (variety of ATIDHRITI). *See* Verse 136.

सानुमती । प्रियं मे ।

कञ्चुकी । अस्मात् प्रभवतो वैमनस्याद्[1] उत्सवः प्रत्याख्यातः ।

उभे । युज्यते ।

नेपथ्ये । एतु एतु भवान् ।

कञ्चुकी ॥ कर्णं दत्त्वा ॥ अये । इत एवाभिवर्तते देवः । स्वकर्मानुष्ठीयतां ।

उभे । तथा ॥ इति निष्क्रान्ते ॥

॥ ततः प्रविशति पश्चात्तापसदृशवेशो राजा विदूषकः प्रतीहारी च ॥

कञ्चुकी ॥ राजानम् अवलोक्य ॥ अहो सर्वास्ववस्थासु रमणीयत्वम् आकृतिविशेषाणां । एवम् उत्सुको ऽपि प्रियदर्शनो देवः । तथा हि

प्रत्यादिष्टविशेषमण्डनविधिर् वामप्रकोष्ठार्पितं
बिभ्रत् काञ्चनम् एकम् एव वलयं श्वासोपरक्ताधरः ।
चिन्ताजागरणप्रताम्रनयनस् तेजोगुणाद् आत्मनः
संस्कारोल्लिखितो महामणिर् इव क्षीणो ऽपि नालक्ष्यते[2] ॥ १३८ ॥

also her lot:' also Praveśaka to Act 2 of Vikram., *yan-nimittam bhartá utkanṭhitas tasyáh striyá námná bhartrá deví álapitá.* And another passage in the Vishkambha at the opening of the next Act, *tayá purushottama iti vaktavye purúravasíti nirgatá váṇí.*

[1] 'In consequence of this mental derangement of his majesty.' *Vaimanasya,* abstract noun from *vimanas,* 'disordered in mind,' 'changed in mind,' 'absent in mind.' *Prabhavato* [= *rájnah*: Chézy: = *prabhoh*: K.] gen. case of *prabhavat,* 'ruling,' 'one who rules;' it seems to be used like *prabhu* and *prabhavishṇu* in addressing or speaking of kings. Compare *násti prabhavato 'parádhah*: Vikramorvaśí, Act 2 at end.

[2] 'Scorning distinguished [superior] forms of decoration; wearing but a

Verse 138. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* last verse.

सानुमती ॥ राजानं दृष्ट्वा ॥ स्थाने खलु प्रत्यादेशविमानितापि

अस्य कृते शकुन्तला क्लाम्यति ।

राजा ॥ ध्यानमन्दं परिक्रम्य ॥

प्रथमं सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानमपि सुप्तं ।

अनुशयदुःखायेदं हतहृदयं सम्प्रति विबुद्धं ॥ १३८ ॥

सानुमती । ननु ईदृशानि तपस्विन्या भागधेयानि ।

single golden bracelet fastened [placed] on the left fore-arm; with lips bloodless from sighing; with eyes very red from sleeplessness (caused) by thought (upon Śakuntalá); through the excellence of his own (inherent) lustre, though he be attenuated he is not observed (to be so), like a magnificent gem (whose surface is) ground away by the polishing-stone.' *Pratyádishṭa-viśesha-maṇḍana-vidhir* = *nirákrita-viśishṭálankára-vidhánah* : Ś. Compare Megh., verse 92, and *prasádhana-vidheh prasádhana-viśeshah*: Vikram., Act 2. *Prakoshṭha* [see page 51, note 3] = *kúrpara-maṇi-bandhana-madhyabhága*: K. Compare page 115, note 1. *Bibhrat* = *dadhat*: in the pres. part. of verbs of the 3rd. conj., the nom. case is identical with the crude. *Aparakta* is equivalent to *nirakta, rakta-hína*, 'bloodless,' 'pale.' The effect of long and deep sighs would be to draw the blood away from the lips. Compare Megh., verses 83, 89. *Chintá-jágaraṇa*, i.e., *Śakuntalá-vishayiṇyá chintayá* : Ś. *Guṇát* = *utkarshát* : K. *Sanskára* = *śáṇa* : K. = *prastara-viśesha*: Wilson gives the sense 'polishing;' compare Hitopadeśa, line 15. *Śáṇollikhitah* = *śáṇodghrishṭah*: K. *Nálakshyate*: see page 70, note 3 at end.

[1] 'Previously this paralysed [blighted] heart slumbered even whilst-it-was being-roused-from-sleep by my fawn-eyed beloved. Now it is broad-awake to the anguish of remorse.' *Anuśaya-duhkháya* = *paścháttápa-khedáya*. *Samprati*, i.e., *tad-virahe*: Ś. *Vibuddham* = *jágritam*: Ś.

Verse 139. Áryá *or* Gáthá. (*See* Verse 2.)

⏑ ⏑ — | — — | — ⏑ || ⏑ ⏑ — | ⏑ ⏑ — | ⏑ — ⏑ | ⏑ ⏑ — | —
⏑ ⏑ ⏑ ⏑ | — — | — — || ⏑ ⏑ ⏑ ⏑ | — — | ⏑ | ⏑ ⏑ — | —

विदूषकः ॥ अपवार्य ॥ लङ्घिदो एसो भूओवि सउन्दलावाहिणा ।

विदूषकः ॥ अपवार्य ॥ लङ्घित एष भूयोऽपि शकुन्तलाव्याधिना[1] ।

ण आणे । कहं चिकिच्छिदव्वो भविस्सदित्ति ।

न जाने । कथं चिकित्सितव्यो भविष्यतीति ।

कञ्चुकी ॥ उपगम्य ॥ जयतु जयतु देवः । महाराज । प्रत्यवेक्षिताः प्रमदवनभूमयः । यथाकामम् अध्यास्तां विनोदस्थानानि महाराजः ।

राजा । वेत्रवति । मद्वचनाद् अमात्यम् आर्यपिशुनं ब्रूहि । चिरप्रबोधान् न सम्भावितम् अस्माभिर् अद्य धर्मासनम् अध्यासितुं । यत् प्रत्यवेक्षितं पौरकार्यम् आर्येण । तत् पत्रम् आरोप्य दीयताम् इति[2] ।

प्रतीहारी । जं देवो आणवेदि ॥ इति निष्क्रान्ता ॥

प्रतीहारी । यद् देव आज्ञापयति ॥ इति निष्क्रान्ता ॥

राजा । वातायन । त्वम् अपि स्वं नियोगम् अशून्यं कुरु[3] ।

कञ्चुकी । यद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

विदूषकः । किदं भवदा णिम्मच्छिअं । संपदं सिसिरादवच्छेद-

विदूषकः । कृतं भवता निर्मक्षिकं[4] । साम्प्रतं शिशिरातपच्छेद-

रमणीए इमस्सिं पमदवणुद्देसे अत्ताणं रमइस्ससि ।

रमणीये अस्मिन् प्रमदवनोद्देशे आत्मानं रमयिष्यसि ।

राजा । वयस्य । रन्ध्रोपनिपातिनोऽनर्था[5] इति यद् उच्यते तद् अव्यभिचारि वचः । कुतः ।

[1] 'He is again attacked [seized, afflicted] by a Śakuntalá-fever,' *i.e.*, He is again love-sick for Śakuntalá. *Langhita:* see p. 97, note 1.

[2] 'Having committed that to writing [to a letter], let it be sent to me;' or, 'having written that in a letter, let it be given (to some messenger.)' *Díyatám* = *prahíyatám*: Ś.

[3] *Swa-niyogam antahpurávekshá-rúpam,* 'thy stated business consisting of superintendence of the female apartments:' Ś. *Vátáyana* is the name of the Kanchukí: see p. 186, note 1.

[4] See page 75, line 9, note 5. *Makshikáyá api abháván nirjanam*: Ś.

[5] 'Misfortunes rush in through the (first) hole (they can find)' *i.e.*, Mis-

मुनिसुताप्रणयस्मृतिरोधिना
मम च मुक्तम् इदं तमसा मनः ।
मनसिजेन सखे प्रहरिष्यता
धनुषि चूतशरश्च निवेशितः[1] ॥ १४० ॥

विदूषकः । चिट्ठ दाव । जाव इमिणा दण्डकट्ठेण कन्दप्पवाणं

विदूषकः । तिष्ठ तावत् । यावद् अनेन दण्डकाष्ठेन कन्दर्पवाणं

fortunes are continually on the watch for an opening or vulnerable point by which to assail us; they seize the first opportunity that offers for attacking us; they quickly succeed each other before we have time to stand on our guard. This must have been a common proverb, something like our 'Misfortunes never come alone.' The king observes that 'this which is a saying commonly current among men is quite consistent and true [*avyabhichári*] in his own case,' and he then proceeds to explain why [*kutas*: see p. 54, note 2] in the subsequent verse.. *Randhra* = *chhidra*: K. *Upanipátino* = *samápatanti*: K. *Anartháh* = *ápadah*: K. *Yad uchyate*, i.e., *lokena*: K. *avyabhichári* = *aviparyási* [i.e., *nányathá bhavati*]: K. = *avaśyam-bhávi* or *yathártham*: Ś. Dr. Boehtlingk translates, 'The unfortunate fall into a hole [grave],' which seems to me only supportable by a reading ***randhropari-pátino 'narthá***, noticed by Kátavema, although not adopted by him. Compare Bhartri-hari, ii., 86. ***Práyo gachchhati yatra bhágya-rahitas tatraiva yánty ápadah.***

[1] 'No sooner is this my soul freed from the darkness that obstructed the remembrance of my love for the sage's daughter, than a mango-blossom-shaft, O my friend, is fixed on (his) bow by the Heart-born (god) now-about-to-shoot-at-me.' The occurrence of ***cha*** in each clause denotes immediate connexion or succession, expressed in English by 'so soon as,' 'immediately on,' 'scarcely—when,' etc.: compare Kumára-sam., iii., 58. ***Manasi-ja***, 'born in the mind or heart,' a name of the Hindú Cupid: see page 101, note 1. ***Praharishyat***, 'about to strike,' part. of the 2d. future. ***Chúta-śara***: see p. 99, note 2 in middle. The verse which follows this in the Bengálí and Mackenzie MSS. is probably spurious.

[2] I have adopted *váṇam* from the oldest Bengálí MSS. Śankara and

Verse 140. Druta-Vilambita (variety of Jagatí). *See* Verses 45, 72, 128.

नाशयिष्यामि ॥ इति दण्डकाष्ठम् उद्यम्य चूताङ्कुरं पातयितुम् इच्छति ।

राजा ॥ सस्मितं ॥ भवतु । दृष्टं ब्रह्मवर्चसं[1] । सखे । क्वोपविष्टः प्रियायाः किञ्चिद् अनुकारिणीषु लतासु दृष्टिं विलोभयामि ।

विदूषकः । ननु आसन्नपरिचारिका[2] चतुरिका भवता सन्दिष्टा । माधवीमण्डपे इमां वेलाम् अतिवाहयिष्यामि[3] । तस्मिन् मे चित्रफलक[4]-गतां स्वहस्तलिखितां तत्रभवत्याः शकुन्तलायाः प्रतिकृतिम् आनयेति ।

राजा । ईदृशं हृदयविनोदस्थानं । तत् तमेव मार्गम् आदेशय ।

विदूषकः । इत इतो भवान् ।

॥ उभौ परिक्रामतः सानुमत्यनुगच्छति ॥

विदूषकः । एष मणिशिलापट्टकसनाथो[5] माधवीमण्डप उप-

Chandra-śekhara have *vánán.* The Devanágarí, *vváhim* for *vyádhim.* Káta-vema reads *vváham* for *vyádham,* 'a hunter,' 'shooter.' May not *vyádhi* like *vyádha* signify 'hunting,' 'shooting,' 'sport?' in which case the Devanágarí reading might be retained.

[1] 'The mighty power of a Bráhman is seen (by me).' This is said ironically in reference to the Vidúshaka's ridiculous attempt to destroy the arrows of Kámadeva.

[2] Literally, 'a near attendant,' *i.e.,* 'an attendant about one's person.'

[3] *Vah* in the the caus. with *ati,* has the sense of 'to pass time.' Compare Ragh., xix., 47; ix., 70.

[4] *Chitra-phalaka,* 'a picture-tablet,' 'a tablet for painting.' The same expression occurs in Ratnávali, p. 21, l. 8; and p. 22, l. 1, and Vikram., Act 2. As to *gatám,* here meaning 'committed to,' see p. 206, note 1.

[5] *Mani-śilápattaka-sanátha,* 'furnished with a marble seat:' see p. 26, note 1.

हाररमणीयतया[1] निःसंशयं स्वागतेन इव नौ प्रतीच्छति । तत्
प्रविश्य निषीदतु भवान्[2] ।

॥ उभौ प्रवेशं कृत्वोपविष्टौ ॥

सानुमती । लतासंश्रिता द्रक्ष्यामि तावत् सख्याः प्रतिकृतिं । ततो
ऽस्या भर्तुर् बहुमतम् अनुरागं निवेदयिष्यामि ॥ इति तथा कृत्वा स्थिता ॥

राजा । सखे । सर्वम् इदानीं स्मरामि शकुन्तलायाः प्रथम-
वृत्तान्तं । कथितवान् अस्मि भवते । स भवान् प्रत्यादेशवेलायां
मत्समीपम् उपगतो नासीत् । पूर्वमपि न त्वया कदाचित् सङ्कीर्तितं
तत्रभवत्या नाम । कच्चिद् अहमिव विस्मृतवान् असि त्वं ।

विदूषकः । न विस्मरामि । किन्तु सर्वं कथयित्वा अवसाने पुनस्
त्वया परिहासविजल्प[3] एष न भूतार्थ इत्य आचक्षितं । मयापि
मृत्पिण्डबुद्धिना[4] तथा एव गृहीतं । अथवा भवितव्यता बलवती ।

[1] 'With the agreeableness of its flowery offerings,' 'with its charming flowery gifts.' *Upahára*, or according to the Scholiasts *upachára* = *kusumádi-vistára*: S. Flowers were used as complimentary presents or offerings, especially to the god of Love.

[2] *Sa bhaván* is in all the MSS. except my own, which omits *sa*. *Sa* may be used to emphasize other pronouns, and *sa bhaván* is therefore equivalent to *ille tu*, i.e., 'your honour, that same person to whom alone I mentioned the circumstances.'

[3] See page 94, line 2. As to *bhútártha*: see page 4, line 3.

[4] 'Whose brains [intellect] is like a lump of clay,' 'whose understanding

सानुमती । एव्वं णेदं ।

सानुमती । एवं न्वेतत् ।

राजा ॥ ध्यात्वा ॥ सखे । त्रायस्व मां ।

विदूषकः । भो । किं एदं । अणुववण्णं क्खु ईदिसं तुइ । कदा

विदूषकः । भोः । किम् एतत् । अनुपपन्नं खलु ईदृशं त्वयि । कदा-

वि सप्पुरिसा सोअपत्तव्वाणो ण होन्ति । णं पवादे वि णिक्कम्पा

चित् सत्पुरुषा शोकपात्रात्मानो न भवन्ति[1] । ननु प्रवातेऽपि निष्कम्पा

गिरीओ ।

गिरयः ।

राजा । वयस्य । निराकरणविक्लवायाः प्रियायाः समवस्थाम्[2] अनु-
स्मृत्य बलवद् अशरणोऽस्मि । सा हि

इतः प्रत्यादेशात् स्वजनम् अनुगन्तुं व्यवसिता
मुहुस् तिष्ठेत्युच्चैर् वदति गुरुशिष्ये गुरुसमे ।
पुनर्दृष्टिं बाष्पप्रकरकलुषाम् अर्पितवती
मयि क्रूरे यत् तत् सविषम् इव शल्यं दहति मां[3] ॥ १४१ ॥

is dense as a clod of earth.' Compare our expressions 'clod-pated,' 'clod-poll,' 'blockhead,' etc. Some of the MSS. have *manda-buddhiná*. As to *bhavitavyatá balavatí*, see p. 205, note 3.

[1] 'Have not hearts that give place to sorrow,' 'do not give themselves up to uncontrolled grief.' As to *pátra*, 'a receptacle:' see p. 202, note 4 at end. I have followed Kátavema's reading. That of the other Devanágarí MSS., *soa-vattavvá*, is hardly intelligible.

[2] *Samavasthá*, with the sense of *avasthá*, 'state,' 'condition,' occurs not unfrequently in the plays. Compare Málavik., p. 66, l. 1; p. 68, l. 15. See also p. 164, l. 15 of this play, where it has the sense of *samávasthá*.

[3] '(The thought) that after her repudiation from hence, (when) she attempted to follow her attendants, the Guru's pupil, (who claimed obedience) like-the-Guru-himself, repeatedly saying to her in a loud voice, "Stay," she cast on me inexorable [cruel, hard-hearted] a second look

Verse 141. Śikhariṇí (variety of Atyashṭi). See Verses 9, 24, 44, 62, 112.

सानुमती। अहो । ईदृशी स्वकार्यपरता[1]। अस्य सन्तापेन अहं

रमे।

विदूषकः। भोः। अस्ति मे तर्कः। केनापि तत्रभवती आकाशचा-

रिणा नीतेति।

राजा। कः पतिदेवताम् अन्यः परिमार्ष्टुम् उत्सहेत[2]। मेनका किल सख्यास् ते जन्मप्रतिष्ठेति[3] श्रुतवान् अस्मि। तत्सहचारिणीभिः सखी ते हृतेति मे हृदयम् आशङ्कते।

bedimmed with gushing tears; that (it is which) torments me like an envenomed shaft.' *Itah*, i.e., *mattah*, 'by me:' S. *Vyavasitá* *yatnam krita-rati*: S. *Muhus tishtha*, etc.: see p. 212, l. 6. *Guru-same*, i.e., *alanghyádesatayá*.

[1] 'Alas! such is (the force of) aversion to one's own action,' or 'such is the force of self-reproach for wrong committed by one's self.' *Paratá* may mean either 'addiction to,' or 'alienation from.' It seems here to have the latter sense. Some of the Bengálí MSS. have *a-kajja-paradá*. *Swa-kárya*, *i.e.*, 'relating to Sakuntalá:' S. Compare p. 207, l. 1.

[2] 'Who else could presume [would have the power] to-lay-a-finger-on [touch, bear off] the idol of (her) husband?' *Kah anya*: compare p. 208, l. 4. *Pati-devatá*, 'the goddess of her husband,' or as we should say, 'a wife idolized by her husband.' This I take to be the sense of this expression, which is found in all the Devanágarí MSS. The Bengálí have *pati-vratám*, 'a wife devoted to her husband.' *Pari-márshtum* [so read all the Devanágarí] must come from *pari-mrij*, to which Westergaard gives but one meaning, 'abstergere.' Doubtless, it may be used like *pari-mris*, 'to lay hands on,' 'lay hold of:' *cf.* p. 202, note 4. One MS. [E.I.H. 1060] has *pará-marshtum*.

[3] *Janma-pratishthá* = *janma-sthánam*, 'place of birth:' = *mátá*, 'mother:' Schol., Chézy. *Janma-pratishthá* = *janani*: S. Dushyanta speaks of Sakuntalá to the Vidúshaka as, 'thy friend.' So the Yaksha speaks of his wife to the Cloud, in Megha-dúta, verses 87, 93.

सानुमती । सम्मोहः खलु विस्मयनीयः न प्रतिबोधः[1] ।

विदूषकः । यदि एवं । अस्ति खलु समागमः कालेन तत्रभवत्या ।

राजा । कथमिव ।

विदूषकः । न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं द्रष्टुं पारयतः[2] ।

राजा । वयस्य ।

स्वप्नो नु माया नु मतिभ्रमो नु
क्लिष्टं नु तावत्फलम् एव पुण्यं ।
असन्निवृत्त्यै तद् अतीतम् एव
मनोरथानाम् अतटप्रपातः[3] ॥ १४२ ॥

[1] 'Truly the state-of-mental-delusion [delirium, hallucination] is to be wondered at, not the recovery-from-it [the awakening from-it].' According to Śankara, *sammoha* is equivalent to 'forgetfulness,' and *pratibodha* to 'recollection.'

[2] This is either the causal form of the root *pṛi*, or a nominal verb from *pára*, 'the other side;' meaning first 'to traverse,' 'get through,' 'bring to an end;' and secondly in Prákṛit and more modern Sanskṛit, 'to be able.' In the latter sense, which is the one required here, it is much used in the Bengálí dialect. Compare in Greek, *πέρα, πέρας, περάω, περαίνω.*

[3] 'Was it a dream? or an illusion-of-magic? or a mental-delusion? or (the result of my) good-works so far indeed rewarded (and then) marred? It has certainly passed away, never to return: (and so has become) the steep precipice of my heart's-fondest-hopes.' Such is the reading of all the Devanágarí MSS., and doubtless the true one. In the third and fourth half-lines

Verse 142. Upajáti or Ákhyánakí (variety of Trishṭubh). *See* Verses 41, 107, 121, 126.

विदूषकः । मा एवं । ननु अङ्गुलीयकम् एव निदर्शनं । अवश्यम्भा-
विनो ऽचिन्तनीयः समागमो भवतीति ।

राजा ॥ अङ्गुलीयकं विलोक्य ॥ अये । इदं तावद् असुलभस्थान-
भ्रंशि शोचनीयं ।

तव सुचरितम् अङ्गुलीय नूनं
प्रतनु ममेव विभाव्यते फलेन ।
अरुणनखमनोरमासु तस्याश्
च्युतमसि लब्धपदं यद्[2] अङ्गुलीषु ॥ १४३ ॥

I have adopted *eva* and *prapátah* [in place of *ete* and *prapátáh*] from the Mackenzie, the former supported by Káṭavema. *Máyá*, i.e., *indra-jáládi-kriyá*: S. *Bhrama*: one so affected imagines that to be present which does not really exist [*asad api sákshát-karoti*: S., Ch.] *Puṇyam*, i.e., *swakiyam sukritam*: K. *Távat phalam eva*, i.e., *darśana-phalam eva*: K. *darsana-mátra-phalam*: Ch., 'fruitful so far only as the sight of Śakuntalá:' K. *Klishṭam* [*cf.* p. 201, l. 7]: the best explanation of this idea will be found in p. 80, l. 6, with note 2, and in note 2 in this page. *Asannivrittyai*: compare Raghu-v., viii., 48, *para-lokam asannivrittaye gatási*, 'thou art gone to the other world never to return.' Śankara thus explains the second half of the verse: 'As a man after ascending the peak of a mountain falls headlong, so my hopes after ascending to the sight of Śakuntalá are precipitated.' As to *taṭa*, see p. 175, note 1. Amara [ii., 3, 4] gives *ataṭa* as a synonym of *prapáta* and *bhrigu*, each of these words signifying 'a precipice,' but there is no reason why *ataṭa* should not be used as an epithet of *prapáta*, to denote a very precipitous declivity. The Bengálí MSS. read *Klriptam nu távat phalam eva puṇyaih asannivrittau tad* [*asannivrityaitad*] *ativa manye mano-rathánám ataṭa-prapátam.*

[1] 'Is not the very ring a proof that there may be an unexpected meeting with that which must necessarily come?' *Nanu* is often = the Latin *nonne*.

[2] 'Verily, O ring, the-merit-of-thy-good-works like mine is judged [proved]

Verse 143. Pushpitágrá, in which each whole line is alike. *See* Verses 32, 37.

सानुमती । यदि अन्यहस्तगतं भवेत् । सत्यम् एव शोचनीयं भवेत् ।

विदूषकः । भोः । इयं नाम मुद्रा केन उद्देशेन तत्रभवत्या हस्तसंसर्गं प्रापिता ।

सानुमती । ममापि कौतूहलेन आकारित[1] एषः ।

राजा । श्रूयतां । तदा स्वनगराय प्रस्थितं मां प्रिया सवाष्पम् आह । कियच्चिरेणार्यपुत्रः प्रतिपत्तिं[2] दास्यतीति ।

विदूषकः । ततस् ततः ।

राजा । पश्चाद् इमां मुद्रां तदङ्गुलौ निवेशयता मया प्रत्यभिहिता ।

एकैकम् अत्र दिवसे दिवसे मदीयं
नामाक्षरं गणय गच्छसि यावद् अन्तं ।

to be insignificant [slender] by the reward [result]; since after-gaining-a-station on the charming-rosy-nailed fingers of that-lady thou hast fallen (from it).' The doctrine of laying up a store of merit by good deeds performed in the present and former births is an essential part of the Hindú creed: see the last verse, and compare p. 185, note 3. *Aruṇa-nakha*: see p. 125, note 3 at end. *Aruṇa* may imply 'ruddy as the dawn:' see page 142, note 3.

[1] 'By my curiosity also he (would be) incited (to tell the reason).' *Kautúhala* = *śravaṇotkaṇṭhá*, 'desire of hearing:' S. *Ákárita* = *áhata, prerita*: K. Compare *tam vara-dánáya ákárayámása*: Rámáyaṇa, ii., 13, 2. Śankara reads *vádita*, 'made to speak,' in place of *ákárita*. The Bengálí MSS. have *vyápárita*.

[2] Compare page 172, line 7, with note 2 in middle

तावत् प्रिये मद्वरोधगृहप्रवेशं
नेता जनस् तव समीपम् उपैष्यतीति[1] ॥ १४४ ॥

तच्च दारुणात्मना मया मोहान् नानुष्ठितं ।

सानुमती । रमणीयः खलु अवधिर् विधिना विसंवादितः[2] ।

विदूषकः । कथं धीवरकल्पितस्य रोहितमत्स्यस्य उदराभ्यन्तरे आसीत् ।

राजा । शचीतीर्थं वन्दमानायाः सख्यास् ते हस्ताद् गङ्गास्रोतसि परिभ्रष्टं ।

[1] 'Count [spell] hereon [*i.e.*, on this ring] one by one each day the letters of my name until thou reachest the end. So soon, O loved one, (as thou hast spelt the whole name) a messenger will come into thy presence who-will-conduct thee to the entrance of my private-apartments.' *Námáksharam*: compare p. 52, l. 2. *Gachchhasi*: so reads the Taylor MS. and my own, supported by the Calcutta edition; the others, *gachchhati*. *Netá*: the noun of agency has sometimes the sense of a future participle, and may govern the case of the verb. So *vaktá vákyam*, 'one who is about to speak a speech:' Draup., 32. Indeed the nom. case of this form of noun is never distinguishable from the 3d. pers. of the 1st. fut.

[2] 'Verily (this) charming period (of expectation) was by Destiny made (to pass away) without-the-appointment-being-kept,' or 'Destiny caused that the delightful appointment-of-a-period (for the reunion of these lovers) should fail of being kept.' *Visamvad* is 'to fail in keeping a promise or agreement.' Cf. *phale visamvadati*: Vikram., Act 2.

[3] The Vidúshaka designedly uses the dialect of the fisherman: see page 220, line 1 and 3; page 216, note 2.

[4] Compare page 205, line 2-4, note 1.

Verse 144. Vasanta-tilaká (variety of Sakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105 108, 123, 124.

विदूषकः । जुज्जइ ।

विदूषकः । युज्यते ।

सानुमती । अदो एव्व तवस्सिणीए सउन्दलाए अधम्मभीरुणो

सानुमती । अत एव तपस्विन्याः शकुन्तलाया अधर्मभीरोर्

इमस्स राएसिणो परिणए सन्देहो आसि । अहवा । ईदिसो अणुरा-

अस्य राजर्षेः परिणये सन्देह आसीत् । अथवा । ईदृशो ऽनुरा-

ओ अहिण्णाणं अवेक्खदि । कहं विअ एदं ।

गो ऽभिज्ञानम् अपेक्षते । कथम् इव एतत् ।

राजा । उपालप्स्ये तावद् इदम् अङ्गुलीयकं ।

विदूषकः ॥ आत्मगतं ॥ गहीदो णेण पन्था उम्मत्तआणं ।

विदूषकः ॥ आत्मगतं ॥ गृहीतो ऽनेन पन्था उन्मत्तानां ।

राजा ।

कथं नु तं बन्धुरकोमलाङ्गुलिं
करं विहायासि निमग्नम् अम्भसि ।
अथवा । अचेतनं नाम गुणं न लक्षयेन्
मयैव कस्माद् अवधीरिता प्रिया[1] ॥ १४५ ॥

विदूषकः ॥ आत्मगतं ॥ कहं बुभुक्खाए खादिदव्वो म्हि ।

विदूषकः ॥ आत्मगतं ॥ कथं बुभुक्षया खादितव्यो ऽस्मि[2] ।

[1] 'How (couldest) thou (allow thyself) to be immersed in the water, having abandoned that hand with (its) slender delicate fingers? But (where is the wonder? for) an inanimate-object may well not distinguish excellence. How (was it that) even by me (my) beloved was rejected?' *Bandhura* = *unnatánata*, 'undulating:' Schol., Chézy: = *ramya*, 'beautiful:' Ch. *Athavá*: see p. 30, note 1.

[2] 'Why am I to be devoured by hunger (while he is apostrophizing his ring)?' A very characteristic remark: see p. 59, note 1 in middle.

Verse 145. Vansasthavila (variety of Jagatí) *See* Verses 18, 22, 23, 67, 81, 114, 117.

राजा । अकारणपरित्यक्ते । अनुशयतप्तहृदयस्_तावद् अनुकम्प्यताम्_अयं जनः पुनर्दर्शनेन ।

॥ प्रविश्य पटाक्षेपेण चित्रफलकहस्ता ॥

चतुरिका । इयं चित्रगता भर्त्री ॥ इति चित्रफलकं दर्शयति ॥

विदूषकः । साधु वयस्य । मधुरावस्थानदर्शनीयो भावानुप्रवेशः । स्खलति इव मे दृष्टिर्[1] निम्नोन्नतप्रदेशेषु ।

सानुमती । अहो एषा राजर्षेर् निपुणता । जाने । सखी अग्रतो मे वर्तत इति ।

राजा ।

यद् यत्_साधु न चित्रे स्यात्_क्रियते तत्_तद् अन्यथा ।
तथापि तस्या लावण्यं रेखया किञ्चिद् अन्वितं[2] ॥ १४६ ॥

[1] 'The imitation of nature is charming by (reason of) the sweet position [disposition, arrangement, posture, attitude, of the figure or figures]. My sight stumbles as it were amidst the depressions and prominences;' *i.e.*, The relief or appearance of projection and depression in the picture is so well managed that my eye is deceived, and seems to follow the inequalities of surface.

[2] 'Whatever is not well (executed) in the picture [whatever falls short of perfect beauty], all that is wrongly (pourtrayed). Nevertheless her loveliness is in some measure possessed by the drawing,' *i.e.*, The artist has to some extent made a likeness though very inferior to the original. *Rekhá* = *lekhana*, 'a sketch,' 'delineation:' K. The Bengálí have *lekhayá*. The Dictionary gives *chitra-lekhá* only.

Verse 146. Śloka *or* Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 130.

सानुमती। सदृशम् एवं पश्चात्तापगुरोः स्नेहस्य अनवलेपस्य च।

विदूषकः। भोः। इदानीं तिस्रस् तत्रभवत्यो दृश्यन्ते। सर्वाश्च दर्शनीयाः। कतमा अत्र तत्रभवती शकुन्तला।

सानुमती। अनभिज्ञः खलु ईदृशस्य रूपस्य मोघदृष्टिर्[1] अयं जनः।

राजा। त्वं तावत् कतमां तर्कयसि।

विदूषकः। तर्कयामि। या एषा शिथिलकेशबन्धनोद्वान्तकुसुमेन केशान्तेन उद्भिन्नस्वेदविन्दुना वदनेन विशेषतोऽपसृताभ्यां बाहुभ्याम् अवसेकस्निग्धतरुणपल्लवस्य चूतपादपस्य पार्श्वे ईषत्परिश्रान्ता इव आलिखिता। एषा शकुन्तला। इतरे सख्याविति[2]।

[1] Compare page 76, line 9, note 2; Bhaṭṭi-kávya, v., 19.

[2] 'I imagine that she who is delineated as if a little fatigued at the side of the mango-tree, the tender shoots of which are glistening after her watering (of them), with arms extended in a peculiar manner, with a face having drops of perspiration breaking out (upon it), with locks of hair the flowers of which have escaped through the slackened hair-band—this (I imagine) is Śakuntalá, the other two (are her) female friends.' *Udvánta*, lit., 'vomited up;' here 'dropped off,' 'fallen down.' *Udbhinná-sweda-vinduná*: compare p. 70, note 3: hence in line 8 of that page, *sweda-leśair abhinnam* is a better reading than *kleśa-leśair*. *Viśeshato apasṛitábhyám*: it appears from a subsequent passage that she is represented in the act of warding off the bee mentioned in the 1st. Act, p. 32, l. 2. *Itare*, nom. dual feminine.

राजा । निपुणो भवान् । अस्त्यत्र मे भावचिह्नं ।

स्विन्नाङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः ।

अस्रु च कपोलपतितं दृश्यम् इदं वर्णिकोच्छासात्[1] ॥ १४७ ॥

चतुरिके । अर्द्धलिखितम् एतद् विनोदस्थानं[2] । तस्माद् गच्छ । वर्तिकां तावद् आनय ।

चतुरिका । आर्यमाठव्य । अवलम्बस्व चित्रफलकं । यावद् आगच्छामि ।

राजा । अहम् एवैतद् अवलम्बे ॥ इति यथोक्तं करोति ॥

॥ निष्क्रान्ता चेटी ॥

राजा । अहं हि

साक्षात् प्रियाम् उपगताम् अपहाय पूर्वं

चित्रार्पितां मुहुर् इमां बहु मन्यमानः ।

[1] 'Here is a sign of my passion: the soiled impression of (my) perspiring fingers is observed on the edges of the picture, and a tear here [this tear] fallen from (my) cheek is perceptible from the obliteration [effacement, disappearance, cessation] of the colour.' However offensive to our notions of good taste, it is certain that in Hindú erotic poetry, perspiration is considered to be one of the signs of passionate love. *Varniká* [= *varna*] is the reading of Káṭavema, supported by most of the Bengálí MSS., which have *varṇaká*. The other Devanágarí have *vartiká*, which may possibly, like *varti*, mean 'collyrium,' 'pigment.' *Uchchhwása*, lit., 'breathing-time;' hence, 'cessation.' *Kapola-patitam* might be rendered 'fallen on the cheek,' [*i.e.*, of the portrait] as well as 'from my cheek.'

[2] Literally, 'pleasure-ground,' *i.e.*, landscape; '*lieu de la scène*:' Chézy.

Verse 147. Áryá *or* Gáthá. *See* Verse 2.

— ⏑ ⏑ | ⏑ — ⏑ | ⏑ ⏑ — || — ⏑ ⏑ | — — | ⏑ | — | | —

— — | ⏑ ⏑ ⏑ ⏑ | — — || — — | — — | ⏑ — ⏑ | — ⏑ ⏑ | —

स्रोतोवहां पथि निकामजलाम् अतीत्य
जातः सखे प्रणयवान् मृगतृष्णिकायां[1] १४८ ॥

विदूषकः ॥ आत्मगतं ॥ एसो अत्तभवं णदिं अदिक्कमिअ मिअति-

विदूषकः ॥ आत्मगतं ॥ एषो ऽत्रभवान् नदीम् अतिक्रम्य मृगतृ-

ण्हिआए संकन्तो ॥ प्रकाशं ॥ भो । अवरं किं एत्थ लिहिदव्वं ।

ष्णया सङ्क्रान्तः ॥ प्रकाशं ॥ भोः । अपरं किम् अत्र लिखितव्यं ।

सानुमदी । जो जो पदेसो सहीए मे अहिरूवो । तं तं आलिहि-

सानुमती । यो यः प्रदेशः सख्या मे ऽभिरूपः । तं तम् आलिखि-

दुकामो भवे ।

तुकामो भवेत् ।

राजा । श्रूयतां ।

कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी
पादास् ताम् अभितो निषण्णहरिणा गौरीगुरोः पावनाः ।
शाखालम्बितवल्कलस्य च तरोर् निर्मातुम् इच्छाम्यधः
शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीं[2] ॥ १४९ ॥

[1] '(While) again and again making much of her (image) committed to a picture, having previously repudiated my beloved when she came into my presence, I have become, O friend, (as it were) possessed of a longing for the waters-of-the-mirage, after passing by a river in-my-road having-plenty-of-water;' *i.e.*, I am like one who prefers the shadow to the substance, the semblance to the reality. *Chitrárpitám* = *chitra-gatám*: see p. 238, note 4. *Srotovahá*: Beautiful women are often compared by Hindú poets to rivers, which in Sanskrit are always feminine. *Nikáma-jalám*, 'yielding abundance of water; as much as can be desired:' as to *nikáma* in this sense, see p. 190, note 1 in middle. *Mriga-trishnika*, lit., 'thirst of deer,' 'a vapour floating over waste places, which appears at a distance like water, and deceives men and animals.'

[2] 'The river Máliní ought to be drawn [made] with a pair of swans

---

Verse 148. Vasanta-tiloká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144.

Verse 149. Śárdúla-vikrídita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 59, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138.

विदूषकः ॥ आत्मगतं ॥ यथा अहं पश्यामि । पूरयितव्यम् अनेन चित्रफलकं लम्बकूर्चानां[1] तापसानां कदम्बैः

राजा । वयस्य । अन्यच्च शकुन्तलायाः प्रसाधनम् अभिप्रेतम्[2] अत्र विस्मृतम् अस्माभिः ।

विदूषकः । किम् इव ।

सानुमती । वनवासस्य सौकुमार्यस्य च यत् सदृशं भविष्यति ।

[flamingoes] resting on a sandbank; (and) on both sides of it the sacred hills-contiguous to Himálaya [Gaurí's father,] with-some-deer-reclining (on them); and I wish under a tree, on-whose-boughs-some-bark-garments-are-suspended, to form a doe rubbing (her) left eye on the horn of a black antelope.' *Hansa*, 'a kind of wild-goose of a white colour, with golden wings; something between a swan and a flamingo.' It serves the god Brahmá as a vehicle, and hence the *hansa-náda* or 'cry' of this bird has a sacred character, just as the cry of the swan, with the Greeks: the voice of a beautiful woman is even compared to it: Bhatti-kávya, v. 18. *Málini*: compare p. 103, l. 4; p. 15, l. 6. *Pádáh* = *pratyanta-parvatáh*: Ś. = *paryanta-parvatáh*: K. *Gauri-guroh* = *Himálayasya*: Ś. *Himála*, the god of the great snowy range was the father of the goddess Gaurí, the wife of Śiva, whence she is called Párvatí, Himavatsutá, Himajá, etc. *Śákhá*—etc.: compare p. 17, note 2 at end; p. 23, note 1.

[1] 'With multitudes of long-bearded monks.' *Lamba*; lit., 'hanging down;' *kúrchcha* = *śmaśru*: Ś. The Mackenzie reads *lamba-kuchchhánam padikamma kuvvánena tábasanim niarena.*

[2] Chézy considers that *abhipretam* must here be taken in the sense of 'going before all others,' 'having the preference,' *i.e.*, the favourite ornament. There seems to me no reason why this word should not retain its regular meaning, and the passage be translated, 'there is another of Śakuntalá's ornaments intended (to be drawn) on this picture (but) forgotten by me.'

राजा ।

कृतं न कर्णार्पितबन्धनं सखे
शिरीषम् आगण्डविलम्बिकेशरं ।
न वा शरच्चन्द्रमरीचिकोमलं
मृणालसूत्रं रचितं स्तनान्तरे[1] ॥ १५० ॥

विदूषकः । भोः । किं नु तत्रभवती रक्तकुवलयपल्लवशोभिना अग्रहस्तेन मुखम् आवार्य चकितचकिता इव स्थिता ॥ सावधानं निरूप्य । दृष्ट्वा ॥ आः । एष दास्याःपुत्रः कुसुमरसपाटच्चरस् तत्रभवत्या वदनम् अभिलङ्घति मधुकरः[2] ।

राजा । ननु वार्यताम् एष धृष्टः ।

विदूषकः । भवान् एव अविनीतानां शासिता अस्य वारणे प्रभविष्यति ।

[1] 'A śirísha-blossom, with its stalk fastened in her ear, (and) its-filaments-hanging-down-to-her-cheek has not been drawn [made], O friend. Nor has a necklace-of-lotus-fibres, soft-as-the-rays-of-the-autumnal-moon, been formed in the midst of her bosom.' *Bandhana* = *prasava-bandhana* = *vrinta* : S. Ch. Compare p. 103, note 3, and p. 229, note 1. *Śirísha* : see p. 5, note 3, and p. 51, note 3. The blossom of a plant is always neuter in Sanskrit.

[2] With regard to this passage and what follows, compare pp., 32, 33, 34. As to *rakta-kuvalaya*, etc. : see p. 24. note 2. As to *dásyáh-putra*, see p. 61, note 2.

Verse 150. Vanśasthavila (variety of Jagatí.) *See* Verses 18, 22, 23, 67, 81, 114, 117, 119, 145.

राजा । युज्यते । अयि भोः कुसुमलताप्रियातिथे । किम् अत्र परिपतनखेदम् अनुभवसि ।

एषा कुसुमनिषस्ना तृषितापि सती भवन्तम् अनुरक्ता ।
प्रतिपालयति मधुकरी न खलु मधु विना त्वया पिबति ॥ १५१ ॥[1]

सानुमती । अद्य अभिजातं खलु एष वारितः ।[2]

विदूषकः । प्रतिषिद्धापि वामा एषा जातिः ।[3]

राजा । एवं भो न मे शासने तिष्ठसि । श्रूयतां तर्हि सम्प्रति ।

अक्लिष्टबालतरुपल्लवलोभनीयं
पीतं मया सदयम् एव रतोत्सवेषु ।
बिम्बाधरं स्पृशसि चेद् भ्रमर प्रियायास्
त्वां कारयामि कमलोदरबन्धनस्थं ॥ १५२ ॥[4]

[1] 'Wherefore dost thou undergo the fatigue of hovering round about? There [*eshá*] resting-on-a-flower the-devotedly-attached female-bee, although being thirsty, waits for thee; nor indeed without thee will she sip (its) nectar.' *Paripatana*, 'flying round about,' the first sense of *pat* is 'to fly.'

[2] 'For-once-now this (bee) is warned-off [kept off] quite in a courteous manner.' The meaning is somewhat obscure, but there seems to be a satirical allusion to the king's polite address to the bee, followed as it is, by a threat.

[3] 'This race (of animals), however (it may be) driven off, is perverse.' The Bengálí MSS. and Kátavema have *pratishiddha-vámá*. *Vámá* in its first sense means 'left,' 'not right;' hence anything 'turned from the right,' 'reverse,' 'perverse,' 'refractory.'

[4] 'If, O bee, thou touchest the bimba-lip of (my) beloved charming as the uninjured blossom of a young tree, that very (lip which has been) tenderly

---

Verse 151. ÁRYÁ *or* GÁTHÁ. *See* Verse 2.

— — | ⏑ ⏑ ⏑ ⏑ | — — || ⏑ ⏑ — | ⏑ ⏑ — | ⏑ — ⏑ | ⏑ ⏑ — | —
— ⏑ ⏑ | ⏑ — ⏑ | ⏑ ⏑ — || ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ — | ⏑ — ⏑ | — ⏑ ⏑ | —

Verse 152. VASANTA-TILAKÁ (variety of ŚAKKARÍ). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148.

विदूषकः । एवंतीक्ष्णदण्डस्य किं न भेष्यति[1] ॥ प्रहस्य । आत्म-
गतं ॥ एष तावद् उन्मत्तः । अहमपि एतस्य सङ्गेन ईदृशवचन
इव संवृत्तः ॥ प्रकाशं ॥ भोः । चित्रं खलु एतत् ।

राजा । कथं चित्रं ।

सानुमती । अहमपि इदानीम् अनवगतार्था[2] । किं पुनर् यथालिखि-
तानुभावी एषः ।

राजा । वयस्य । किम् इदम् अनुष्ठितं पौरोभाग्यं[3] ।

drunk by me in love's banquets, (then) I will make thee imprisoned in the hollow of a lotus.' Compare verse 77, p. 128, note 2. *Bimbádharam*: 'lip like the bimba,' *i.e.*, of a bright red colour, like the gourd of the Bimba or Momordica monadelpha, a cucurbitaceous plant. So *Bimbádharálaktakah*: Málavik., p. 30, 1; Ragh., xiii., 16. Compare our expression, 'cherry-lip.' *Kamalodara*—etc.: see p. 183, note 1. *Bandhana* seems here to mean 'the place of imprisonment.'

[1] 'How should he not stand in awe of one who has (threatened him with) so severe a punishment?' *Tikshna-danda*, 'severe in punishing,' 'a strict disciplinarian.' The Prákrit equivalent of *tikshna* is *tinha*, according to Vararuchi, iii., 33, although most of the MSS. have *tikkhana*. The root *bhí* in Sanskrit is usually joined with an abl. case, but the gen. is admissible. Kátavema, however, observes that this construction is peculiar to Prákrit. Compare *dákshinya-paścháttápasya bibhemi*: Vikram., end of Act 2.

[2] 'Even I now did not understand the thing: how much less should he perceive that it was painted?' *Anavagatárthá*: so reads the Mackenzie MS., supported by Kátavema; the others, *avagatárthá*.

[3] 'Why has this ill-natured act been perpetrated (by you)?' As to *paurobhágyam*: see p. 211, note 2. Kátavema observes, *purobhágí* = *doshaika-darśí* = *dushtah, tasya karma paurobhággam*, and refers to Pánini, V., 1, 124.

दर्शनसुखम् अनुभवतः साक्षाद् इव तन्मयेन हृदयेन ।
स्मृतिकारिणा त्वया मे पुनर् अपि चित्रीकृता कान्ता[1] ॥ १५३ ॥
॥ इति बाष्पं विहरति ॥

सानुमती । पूर्वापरविरोधी अपूर्व एष विरहमार्गः[2] ।
राजा । वयस्य । कथम् एवम् अविश्रान्तदुःखम् अनुभवामि ।
प्रजागरात् खिलीभूतस् तस्याः स्वप्ने समागमः ।
बाष्पस् तु न ददात्य् एनां द्रष्टुं चित्रगताम् अपि[3] ॥ १५४ ॥

[1] 'My beloved is once more transformed into a picture by thee reviving the recollection of me enjoying the bliss of beholding her just-as-if (she were) present before my eyes, having my (whole) soul wrapped-up-in-her.' *Tan-mayena* = *Śakuntalá-mayena* : Ś., lit., 'with a heart made of Śakuntalá,' *i.e.*, wholly absorbed by her. As to *viharati* in the line following this verse: see p. 167, note 3.

[2] 'This demeanour of (one in a state of) separation, opposing first one thing and then another, is singular [unexampled, without a precedent].' *Púrvápara-virodhí* may mean 'setting itself against everything from first to last,' or 'from first to last untoward.' Lovers, when separated from each other, were supposed to find comfort and amusement in various trifling employments expressive of their passion [see Megha-dúta, verse 86]; but here was the case of one whom nothing could divert.

[3] '(The hope of) meeting her in sleep is rendered vain through (my) wakefulness. Moreover the (blinding) tears (that fill my eyes) will not permit me to behold her even represented-in-a-picture.' As to *váshpa*, see p. 157, note 3 in middle. *Khilíbhúta* = *durlabha* : Ś. In Hindú poetry dreams and pictures are the regular standing artifices of lovers for tricking themselves into fictitious unions with their mistresses; just as sleeplessness and tears are the regular standing impediments to such devices. Compare

Verse 153. Áryá *or* Gáthá. (*See* Verse 2.)

– ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ – || – – | ⏑ ⏑ – | ⏑ – ⏑ | ⏑ ⏑ – | ⏑
⏑ ⏑ – | ⏑ – ⏑ | – – || ⏑ ⏑ ⏑ ⏑ | – – | ⏑ | – – | –

Verse 154. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146.

सानुमती। सर्वथा प्रमार्जितं[1] त्वया प्रत्यादेशदुःखं शकुन्तलायाः।

चतुरिका ॥ प्रविश्य ॥ जयतु जयतु भर्ता। वर्तिकाकरण्डकं[2] गृहीत्वा इतोमुखं प्रस्थितास्मि।

राजा। किं च।

चतुरिका। स मे हस्ताद् अन्तरा[3] तरलिकाद्वितीयया देव्या वसुमत्या अहम् एव आर्यपुत्रस्य उपनेष्यामि इति सबलात्कारं गृहीतः।

विदूषकः। दिष्ट्या त्वं मुक्ता।

चतुरिका। यावद् देव्या विटपलग्नम् उत्तरीयं तरलिका मोचयति। तावन् मया निर्वाहित[4] आत्मा।

Megh., 104, *Twám álikhya aśrais távan muhur upachitair drishtir álupyate me krúras tasminnapi na sahate sangamam nau kritántah.* See also Megh. 89. And Vikram., Act 2, *Katham upálabhe nidrám swapne samágama-kárinim; na cha suvadanám álekhye 'pi priyám samavápya tám mama nayanayor udváshpatwam sakhe na bhavishyati.*

[1] 'Atoned for,' *lit.*, 'wiped clean,' 'wiped out.'

[2] 'Box of colours:' see page 249, note 1.

[3] 'On the way,' 'midway.' The same expression occurs in p. 257, l. 15. See also Málavik. 8, 18. As to Vasumatí, see p. 184, note 3.

[4] 'I took myself off,' 'I made my escape,' *lit.* 'By me my own person was carried off.' The Prákrit is responsible for this idiom and construction. *Nirváhita* is the reading of most of the Devanágarí MSS. and there seems no

राजा । वयस्य । उपस्थिता देवी बहुमानगर्विता[1] च । भवान् इमां प्रतिकृतिं रक्षतु ।

विदूषकः । आत्मानमिति भण ॥ चित्रफलकम् आदायोत्थाय च ॥ यदि भवान् अन्तःपुरकालकूटात्[2] मुच्यते । ततो मां मेघप्रतिच्छन्दे प्रासादे शब्दय[3] ॥ इति द्रुतपदं निष्क्रान्तः ॥

सानुमती । अन्यसंक्रान्तहृदयो[4] ऽपि प्रथमसम्भावनाम् अपेक्षते । अतिशिथिलसौहृद इदानीम् एषः ।

प्रतीहारी ॥ प्रविश्य पत्रहस्ता ॥ जयतु जयतु देवः ।

राजा । वेत्रवति । न खल्वन्तरा दृष्टा त्वया देवी ।

reason why it should not stand with the sense 'carried away,' 'borne off.' Káṭavema has *nirvásita,* 'expelled.' Some of the Bengálí, *nihnavida* for *nihnuta,* 'concealed.' Śankara has *nirgato.*

[1] 'Rendered insolent by my great attention to her.'

[2] 'From the bane of the inner apartments.' *Kála-kúṭa*: At the churning of the ocean, after the deluge, by the gods and demons, for the recovery or production of fourteen sacred things, a deadly poison called *kála-kúṭa* or Halá-hala was generated, so virulent that it would have destroyed the world, had not the god Śiva swallowed it. Its only effect was to leave a black mark on his throat, whence his name *níla-kanṭha.* Káṭavema has *kalahádo* for *kalahát,* 'strife,' and Śankara, *kúṭát,* 'snare.'

[3] 'Call me in the palace (named) Megha-pratichchhanda.' *Śabda* may form either a nominal or a verb of the 10th class: compare p. 152, note 2.

[4] 'Although his heart [affection] is transferred to another.' Compare in Vikram., Act 3, '*Anya-sankránta-premáṇo nágará adhikam dakshiṇá bhavanti.*

प्रतीहारी । अथ किं । पत्त्रहस्तां मां दृष्ट्वा प्रतिनिवृत्ता ।

राजा । कार्यज्ञा कार्योपरोधं मे परिहरति ।

प्रतीहारी । देव । अमात्यो विज्ञापयति । अर्थजातस्य गणनाबहुलतया एकम् एव पौरकार्यम् अपेक्षितं[1] । तद् देवः पत्त्रारूढं प्रत्यक्षीकरोत्विति ।

राजा । इतः पत्त्रिकां दर्शय ।

॥ प्रतीहार्युपनयति ॥

राजा ॥ अनुवाच्य ॥ कथं । समुद्रव्यवहारी सार्थवाहो धनमित्रो नाम नौव्यसने विपन्नः । अनपत्यश्च किल तपस्वी । राजगामी तस्यार्थसञ्चय इत्येतद् अमात्येन लिखितं । कष्टं खल्वनपत्यता । बहुधनत्वाद् बहुपत्नीकेन तत्रभवता भवितव्यं । विचार्यतां । यदि काचिद् आपन्नसत्त्वा तस्य भार्यासु स्यात् ।

प्रतीहारी । देव । इदानीम् एव साकेतकस्य श्रेष्ठिनो दुहिता निर्वृत्तपुंसवना जाया अस्य श्रूयते[2] ।

[1] 'By reason of the length of the calculation of the various-items-of-revenue, only one case among the citizens has been brought under consideration.' *Artha-játasya*, etc.: some of the Bengálí have *rája-káryasya bahulatayá*. *Bahulatayá*: compare *pallavatayá*: p. 28, note 1.

[2] 'It is reported that his wife, the daughter of the foreman of a guild belonging to Ayodhyá, has even now just completed the ceremony (performed) at the quickening (of the unborn child).' *Sáketakasya*: Sáketa is a name of Ayodhyá, 'the invincible city,' the ancient capital of Ráma-chandra and

राजा । ननु गर्भः[1] पित्र्यं रिक्थम् अर्हति । गच्छ । एवम् अमात्यं ब्रूहि ।

प्रतीहारी । यद् देव आज्ञापयति ॥ इति प्रस्थिता ॥

राजा । एहि तावत् ।

प्रतीहारी । इयमस्मि ।

राजा । किम् अनेन सन्ततिर् अस्ति नास्तीति ।

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना ।
स स पापाद् ऋते तासां दुष्यन्त इति घुष्यतां[2] ॥ १५५ ॥

प्रतीहारी । एवं नाम घोषयितव्यं ॥ निष्क्रम्य । पुनः प्रविश्य ॥

काले प्रवृष्टम् इव[3] अभिनन्दितं देवस्य शासनं ।

राजा ॥ दीर्घम् उष्णं च निःश्वस्य ॥ एवं भोः सन्ततिच्छेदनिरवलम्बानां कुलानां मूलपुरुषावसाने सम्पदः परम् उपतिष्ठन्ति[4] । मम-

founded by Ikshwáku, the first of the monarchs of the solar dynasty [see p. 14, note 2]. It was situated on the river Sarayu in the North of India, and is now called Oude. *Śreshṭhin,* 'the head of a guild or corporation practising the same trade.' *Punsavana,* 'the rite performed on the quickening of the fœtus,' is the second of the twelve purificatory ceremonies enjoined by Manu on the three superior classes [ii., 27, etc.] It comes next in order to the *garbhádhána* or 'ceremony on conception:' compare p. 198, l. 7, note 3.

[1] *Garbha* = *garbha-sthah putrah,* 'the child in the womb:' K.

[2] See the translation of this verse, page 191, note 2 at end.

[3] 'Like grateful-rain at the right season.' *Pravrishṭam* = *prahrishṭa-varshaṇam*: Schol., Chézy. Some of the Bengálí MSS. have *paviṭṭham* for *pravishṭam.*

[4] 'The goods of families who are bereft of support through the failure of

Verse 155. Śloka or Anushṭubh. *See* Verse 151.

यन्ते। पुरुवंशश्रीर् अकाल इवोप्तवीजा भूर् एवंवृत्ता।

प्रतीहारी। प्रतिहतम् अमङ्गलं[1]।

राजा। धिङ् माम् उपस्थितश्रेयोवमानिनं।

सानुमती। असंशयं सखीम् एव हृदये कृत्वा निन्दितो ऽनेन

आत्मा।

राजा।

संरोपिते ऽप्यात्मनि धर्मपत्नी
त्यक्ता मया नाम कुलप्रतिष्ठा।
कल्पिष्यमाणा महते फलाय
वसुन्धरा काल इवोप्तवीजा[2] ॥ १५६ ॥

सानुमती। अपरिच्छिन्ना इदानीं ते सन्ततिर् भविष्यति।

चतुरिका ॥ जनान्तिकं ॥ अये। अनेन सार्थवाहवृत्तान्तेन विगु-

lineal descendants, pass over to a stranger at the decease of the representative-of-the-original-stock.' *Múla-purusha*, 'the man who represents the original progenitor from whom, in a direct line, the family is descended,' 'the eldest surviving son,' *lit.*, 'the stock-man.'

[1] 'The misfortune be averted!' compare page 194, line 8.

[2] 'Although myself was implanted (in her womb), verily (my) lawful wife, the glory of (my) family, was repudiated by me, like the earth sown with seed at the right-season, about to become adequate to the production of mighty fruit.' *Sanropite átmani* = *swasmin upte sati* : K., *lit*, 'myself being sown,' 'she being sown with myself,' *i.e.*, 'she bearing my second self

Verse 156. Upajáti or Ákhyánakí (variety of Trishṭubh): *See* Verses 41, 107, 121, 126, 142.

णोद्वेगो भर्ता । एनम् आश्वासयितुं मेघप्रतिच्छन्दाद् आर्यं माढव्यं गृहीत्वा आगच्छ ।

प्रतीहारी । सुष्ठु भणसि ॥ इति निष्क्रान्ता ॥

राजा । अहो दुष्यन्तस्य संशयम् आरूढाः पिण्डभाजः । कुतः ।

अस्मात् परं वत यथाश्रुतिसम्भृतानि
को नः कुले निवपनानि नियच्छतीति ।
नूनं प्रसूतिविकलेन मया प्रसिक्तं
धौताश्रुशेषम् उदकं पितरः पिबन्ति[1] ॥ १५७ ॥

॥ इति मोहम् उपागतः ॥

in her womb.' According to the Hindú notion, a child is a reproduction of one's self. *Átmaiva patnyá jáyate*: K. *Kula-pratishthá*: see p. 124, note 1. *Kalpishyamáná*: see p. 191, note 2 in middle. *Vasundhará*: compare p. 184, note 3.

[1] 'Woe is me! the ancestors of Dushyanta are brought to a critical situation; because—Thinking to themselves, Who, alas! after this (man), in our family, will offer (us) the oblations prepared according to scriptural-precept? in all probability,' etc.: see page 112, note 1. *Pinda-bhájah* = *pitarah*: S., *lit.*, 'partakers of oblations to the dead,' *i.e.*, the manes of deceased ancestors for whom the Śráddha was performed. *Kutah*: see p. 54, note 2. *Asmát*, i.e., *Dushyantát*: S. *Dhautáśru-śesha*: compare the analogous compounds *twag-asthi-śesha*, 'having nothing left but skin and bone;' *náma-śesha*, 'having nothing surviving but a name.' The Bengálí MSS. read *dhautáśru-sekam*. The duty of performing the Śráddha devolved on the eldest son or on the nearest surviving relative. If no one survived to celebrate this rite, the manes of deceased progenitors sank from their celestial abode to the lower regions. Compare Ragh. I., 66, 67.

Verse 157. VASANTA-TILAKÁ (variety of ŚAKKARÍ). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152.

चतुरिका ॥ ससम्भ्रमम् अवलोक्य ॥ समाश्वसितु समाश्वसितु भर्ता ।

सानुमती । हा धिक् हा धिक् । सति खलु दीपे व्यवधानदोषेण एषो

अन्धकारदोषम् अनुभवति[1] । अहम् इदानीम् एव निर्वृतं करोमि ।

अथवा । श्रुतं मया शकुन्तलां समाश्वासयन्त्या महेन्द्रजनन्या मुखात् ।

यज्ञभागोत्सुका[2] देवा एव तथा अनुष्ठास्यन्ति यथा अचिरेण धर्म-

पत्नीं भर्ता अभिनन्दिष्यतीति । तस्माद् युक्तम् एतं कालं[3] प्रतिपा-

[1] 'A light being really (near at hand) this-man by reason [fault] of the screen (which covers it) experiences (all the) ill-effects of darkness.' Dr. Boehtlingk proposes to interpret *andhaára-dosam* by *andhakára-doshám,* 'dark night,' or 'the darkness of night,' but this seems hardly a legitimate compound, nor does the sense require it.

[2] 'Longing for their portions of the sacrifice.' *Janna* is the Prákrit equivalent for *yajna* by Var., iii., 44. Great sacrifices were performed by kings in celebration of auspicious events, especially after marriage, in the hope of securing issue, and Indra with the inferior gods were invited to partake of portions set apart for them. These sacrifices were accompanied by largesses to the Bráhmans, and festivities, in which the gods were supposed to be eager to participate. Compare Rámáyana I., xiii., 6, 8. The mother of Indra was Aditi, who was the wife of Kaśyapa [see page 22, note 1]. It appears from Act 7 of the present play that Śakuntalá was at this time enjoying an asylum with the illustrious pair Kaśyapa and Aditi in some sacred retreat, where they were engaged in acts of mortification and penance.

[3] 'Therefore it is proper to wait for this period.' This is the reading of Kátavema. Some of the Devanágarí have *tá na juttam kálam,* etc., for *tasmán na yuktam kálam,* etc.

लयितुं । यावद् अनेन वृत्तान्तेन प्रियसखीं समाश्वासयामि ॥ इत्युद्भ्रान्तकेन निष्क्रान्ता ॥[1]

नेपथ्ये । अब्रह्मण्यम् अब्रह्मण्यं ।[2]

राजा ॥ प्रत्यागतप्राणः[3] । कर्णं दत्त्वा ॥ अये । माठव्यस्येवार्त्तस्वरः । कः को ऽत्र भोः ।

प्रतीहारी ॥ प्रविश्य ॥ परित्रायतां देवः संशयगतं[4] वयस्यं ।

राजा । केनात्तगन्धो[5] माणवकः ।

प्रतीहारी । अदृष्टरूपेण केनापि सत्त्वेन अतिक्रम्य मेघप्रतिच्छन्दस्य प्रासादस्य अग्रभूमिम् आरोपितः[6] ।

[1] See page 217, note 2: i.e., *Udbhramanena ákásam pratyudgamena*: K.

[2] *Abrahmanyam*, ('Help! to the rescue!') according to Amara I., vii., 14, is *abadhyoktau*, i.e., implies an assertion that the thing in question is not to be killed. *Abadhyo 'ham ityarthah*: S., 'the meaning is that, as a Bráhman, my person is sacred and inviolable.' Compare in the Uttara-Ráma-charitra, p. 30: 'Then by a Bráhman, having placed his dead son at the royal gate, a cry of "Abrahmanya" was set up, accompanied by a smiting on the breast.'

[3] So reads my own MS. One Devanágarí has *pratyágatah*, the others simply *karnam dattwá*. The Bengálí *pratyágata-chetanah*.

[4] 'Fallen into danger,' 'placed in jeopardy.' As to *gata*, see p. 37, note 1.

[5] *Átta-gandha* = *átta-garva*, 'humbled,' having the pride taken down,' 'insulted.' Compare in the Mahábh., *rájyam átta-lakshmi*, 'a kingdom stripped of its wealth.' The Mackenzie has *árta-kantha*, 'throttled.'

[6] 'By some demon of invisible form, having seized [overpowered] him, he

राजा ॥ उत्थाय ॥ मा तावत्। ममापि सत्त्वैर् अभिभूयन्ते गृहाः[1]।
अथवा।

अहन्यहन्यात्मन एव तावज्
ज्ञातुं प्रमादस्खलितं न शक्यं।
प्रजासु कः केन पथा प्रयाती-
त्यशेषतो वेदितुम् अस्ति शक्तिः[2]॥ १५८ ॥

नेपथ्ये। भो वयस्य। अविधा अविधा[3]।
राजा ॥ गतिभेदेन[4] परिक्रामन्॥ सखे। न भेतव्यं न भेतव्यं।

has been mounted on a pinnacle of the palace (called) Megha-pratichchhanda.' *Sattwa* = *bhúta*, 'a goblin' or 'evil spirit.'

[1] *Griha*, 'a house,' or 'a wife,' is masc. in the plur.: Am.-ko., ii., 5. The Sáh.-Darp. [p. 190] inserts *náma*, 'forsooth,' after *mamápi*.

[2] 'Even one's own false-steps (proceeding from) heedlessness (occurring) day by day cannot be altogether ascertained. Is there (then) the power to know in every case by what road each of my subjects is walking?' *lit.*, 'by what road who among my subjects,' etc. *Távat* = *sákalyena*: K. *Pramáda-skhalitam*, 'tripping,' 'stumbling,' 'blundering,' from carelessness. *Áseshato* = *sákalyena*: K. According to Kátavema, this last clause presents an example of *káku* which is defined as 'a change in the tone of the voice,' 'giving emphasis.' Thus, 'Is there the power?' becomes equivalent to 'There certainly is not the power:' see Sáh.-darp., p. 24.

[3] *Avidhá ityákrose.* The interjection *avidhá* is used in calling for assistance: K. Translate, 'Help! help!' The word is not given in the Dictionary, nor is any mention of it made in the grammars. Two of the MSS. have *aviha* for *avidha*; the Mackenzie, *aviddho*; my own *avidú*. *Aviha* and *avihá* seem to be interchangeable. *Avihá* occurs in Málavik., p. 12, l. 22; p. 24, l. 7; p. 56, l. 8. Dr. Boehtlingk suggests that *avida* in Mrich., 213, 6; 312, 9. may be for *aviha* or *avihá*.

[4] *Gati-bhedena*, 'with long strides.' *Twarita-gamanena ityarthah*: K.

Verse 158. Upajáti or Ákhyánakí (variety of Trishtubh). *See* Verse 41, 107, 121, 126, 142, 156.

नेपथ्ये ॥ पुनस् तदेव पठित्वा ॥ कथं न भेष्यामि । एष मां को ऽपि पश्चादवनतशिरोधरम्[1] इक्षुम् इव तीक्ष्णभङ्गं करोति ।

राजा ॥ सदृष्टिक्षेपं ॥ धनुस् तावत् ।

यवनी[2] ॥ प्रविश्य शार्ङ्गहस्ता[2] ॥ भर्तः । एतद् हस्तावापसहितं[3] शरासनं ।

॥ राजा सशरं धनुर् आदत्ते ॥

नेपथ्ये ।

एष त्वाम् अभिनवकण्ठशोणितार्थी
शार्दूलः पशुम् इव हन्मि चेष्टमानं ।
आर्त्तानां भयम् अपनेतुम् आत्तधन्वा
दुष्यन्तस् तव शरणं भवत्विदानीं[4] ॥ १५९ ॥

राजा ॥ सरोषं ॥ कथं माम् एवोद्दिशति । तिष्ठ कुणपाशन । त्वम्

[1] A Bahuvríhi compound agreeing with *mám.* Some MSS. have *pratyavanata.*

[2] As to *Yavaní* and *Śárnga-hastá,* see page 62, note 3.

[3] *Hastávápa* = *jyágháta-várana*: K. = *anguli-tráṇa,* 'a guard to protect the hand or fore-arm from the bow-string,' 'an arm-guard,' 'a finger-guard;' from *hasta,* 'a hand,' or 'the lower arm,' and *ávápa,* 'a band' or 'bracelet:' compare p. 115, note 1. The Bengáli have *hastávára.*

[4] 'Here, thirsting for (thy) fresh throat-blood, will I slay thee struggling, as a tiger (slays) a beast. Let Dushyanta now, who grasps his bow to remove the fear of the oppressed, be thy refuge [protector].' *Árttánám,* etc.: compare page 14, line 2. *Átta-dhanwá*: compare page 230, line 2.

Verse 159. Praharshiṇí (variety of Atijagatí), containing thirteen syllables to the half-line, each half-line being alike.

— — — | ⏑ ⏑ ⏑ ⏑ — ⏑ — ⏑ — — ||

इदानीं न भविष्यसि ॥ शार्ङ्गम् आरोप्य ॥ वेत्रवति । सोपानमार्गम् आदेशय ।

प्रतीहारी । इत इतो देवः ।

॥ सर्वे सत्वरम् उपसर्पन्ति ॥

राजा ॥ समन्ताद् विलोक्य ॥ शून्यं खल्विदं ।

नेपथ्ये । अविधा[1] अविधा । अहम् अत्रभवन्तं प्रेक्षे । त्वं मां न प्रेक्षसे । विडालगृहीतो मूषक इव निराशोऽस्मि जीविते संवृत्तः ।

राजा । भोस् तिरस्करिणीगर्वित[2] । मदीयम् अस्त्रं त्वां द्रक्ष्यति । एष तम् इषुं सन्धत्ते

यो हनिष्यति बध्यं त्वां रक्ष्यं रक्षति च द्विजं ।
हंसो हि क्षीरम् आदत्ते तन्मिश्रा वर्जयत्यपः[3] ॥ १६० ॥

॥ इत्यस्त्रं सन्धत्ते ॥

[1] See page 264, note 3. My own MS. has *avihá* in this place.

[2] 'Priding thyself on the power of rendering thyself invisible.' *Tiras-karińí* is properly a veil to cover the head, used by celestial beings to render themselves invisible: compare p. 227, l. 8. It is here the science or art, peculiar to such beings, of so concealing themselves. This interpretation is supported by the gloss of Ranganátha on *tiraskarańí-prachchhanná* in Act 2 of Vikr.; *tiraskarańí = antardhána-vidyá*. It answers to the *śikhá-bandhaní vidya*, 'art of tying [covering] the top-knot,' called *aparájitá* in a preceding page.

[3] 'He it is fits the arrow (to the bow) who will slay thee worthy-of-death, and save a Bráhman worthy-of-preservation. For the flamingo extracts [takes] the milk (and) leaves behind the water that is mixed with it.' The Hindús imagine that the Hansa or flamingo [see page 250, note 2] has the power of separating milk from water. Compare Mahábh., Śakuntalopá-

Verse 160. Śloka *or* Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76 84, 87, 125, 127, 130, 146, 154, 155.

॥ ततः प्रविशति विदूषकम् उत्सृज्य मातलिः ॥

मातलिः[1] ।

कृताः शरव्यं हरिणा तवासुराः
शरासनं तेषु विकृष्यताम् इदं ।
प्रसादसौम्यानि सतां सुहृज्जने
पतन्ति चक्षूंषि न दारुणाः शराः[2] ॥ १६१ ॥

राजा ॥ अस्त्रम् उपसंहरन् ॥ अये मातलिः । स्वागतं महेन्द्रसारथे ।

विदूषकः ॥ प्रविश्य ॥ अहं येन इष्टिपशुमारं मारितः सो ऽनेन स्वागतेन अभिनन्द्यते[3] ।

khyána, vii., 88, *Prájnas tu jalpatám punsám śrutwá váchah śubháśubháh, Gunavad vákyam ádatte, hansah kshíram ivámbhasah.* Bhartri-hari [II. 15] has the following sentiment—'Brahmá [whose vehicle is the flamingo] when very angry with this bird, can destroy his nest among the lotuses, but cannot deprive him of that celebrated and inestimable faculty which he possesses, of separating milk from water.' The reference is probably to the milky juice of the water-lily, which would be its natural food, and to which allusion is often made by the Hindú poets. As to *rakshati*, see p. 85, note 1.

[1] *Mátali* is the charioteer of Indra. In the pictures which represent this god mounted on his other vehicle, an elephant (called Airávata), Mátali is seen seated before him on the withers of the animal, acting as its driver. In the plays, however, [see page 11, note 1] Indra is generally borne in a chariot drawn by two horses [called Harí or Harayah], which were guided by Mátali.

[2] 'The demons are made by Indra thy mark: let this bow (of thine) be drawn against them. Not on a friendly-person are dreadful arrows directed [fall] by the good, [but rather] eyes soft-with-(looks of)-favour.' *Asuráh*, etc.: see page 86, note 1; page 87, note 1.

[3] 'He by whom I was being slaughtered like a sacrificial victim, is

Verse 161. VANŚASTHAVILA (variety of JAGATÍ.) *See* Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150.

मातलिः ॥ सस्मितं ॥ आयुष्मन्। श्रूयतां । यद्[1][illegible]म् अस्मि हरिणा भवत्सकाशं प्रेषितः।

राजा । अवहितो ऽस्मि ।

मातलिः । अस्ति [2]कालनेमिप्रसूतिर् दुर्जयो नाम दानवगणः ।

राजा । अस्ति श्रुतपूर्वं मया [3]नारदात्।

मातलिः ।

सख्युस् ते स किल शतक्रतोर् अजय्यस्
तस्य त्वं रणशिरसि स्मृतो निहन्ता ।
उच्छेत्तुं प्रभवति यन् न सप्तसप्तिस्
तन् नैशं तिमिरम् अपाकरोति [4]चन्द्रः ॥ १६२ ॥

greeted with a welcome by this man!' *Ishṭi-pasu-máram máritah* = *ishṭi-paśur iva máritah*: K. This kind of adverbial compound is noticed in Páṇini, III., 4, 45, 46. So *aja-náśam nashṭah* is equivalent to *aja iva nashṭah*, and *ghṛita-nidháyam nihitah* to *ghṛita iva nihitah*.

[1] The Mackenzie MSS. has *yadartham*, supported by some of the Bengálí.

[2] *Kálanemi*, son of the demon Hiraṇya-kaśipu, was a Daitya or Asura [see p. 86, note 1] with a hundred arms and as many heads. These Daityas were sometimes called Dánavas, from their mother Danu, who as well as Diti was one of the wives of Kaśyapa and daughters of Daksha. The Rákshasas, or cannibal demons who, for the sake of human flesh, waged perpetual war with men, as the Daityas did with the gods, were related to the Daityas.

[3] *Nárada* is a celebrated divine sage or Rishi, usually reckoned among the ten Prajápatis or Brahmádikas first created by Brahmá, and called his sons. He acts as a kind of messenger of the gods: see the end of Act V. of the Vikramorvaśí.

[4] 'Verily that (troop of demons) is not to be subdued by thy friend Indra: thou, at the head of the fight, art appointed [termed, called] its destroyer. That nocturnal darkness which the sun has no power to remove, the moon dispels.' *Śata-kratuh*, 'the lord of a hundred sacrifices;' another of Indra's thousand names. He is so called because the rank which he occupies is

Verse 162. PRAHARSHIṆÍ (variety of ATIJAGATÍ). See verse 159.

स भवान् आत्तशस्त्र एवम् इदानीं तम् ऐन्द्ररथम् आरुह्य विजयाय प्रतिष्ठतां ।

राजा । अनुगृहीतो ऽहम् अनया मघवतः सम्भावनया । अथ माठव्यं प्रति भवता किम् एवं प्रयुक्तं ।

मातलिः । तद् अपि कथ्यते । किञ्चिन्निमित्ताद् अपि मनःसन्तापाद् आयुष्मान् मया विक्लवो दृष्टः । पश्चात् कोपयितुम् आयुष्मन्तं तथा कृतवान् अस्मि । कुतः ।

ज्वलति चलितेन्धनो ऽग्निर् विप्रकृतः पन्नगः फणं कुरुते ।
प्रायः स्वं महिमानं क्षोभात् प्रतिपद्यते हि जनः[2] ॥ १६३ ॥

राजा ॥ जनान्तिकं ॥ वयस्य । अनतिक्रमणीया दिवस्पतेर्[3] आज्ञा । तद् अत्र परिगतार्थं कृत्वा[4] मद्वचनाद् अमात्यपिशुनं ब्रूहि ।

unattainable excepting through a hundred *aśwa-medhas*, or 'horse-sacrifices:' see page 86, note 1. *Sapta-saptih*, 'drawn by seven steeds:' see page 11, note 1. *Chandrah*: the appositeness of this comparison depends on the fact that Dushyanta's pedigree was traceable to the moon: see page 14, note 2; page 113, note 2.

[1] Compare *átta-danda*: p. 191, l. 4, and *átta-dhanwá*: p. 265, l. 14.

[2] 'Fire blazes up when the fuel is stirred; the snake when irritated expands its hood; verily a man generally regains his own high-spiritedness [greatness, courage] through being roused-to-action [shaken, excited].' *Phaṇam kurute*, lit., 'makes a hood;' *phaṇa*, 'the expanded hood of the cobra.' *Kshobhát*: Kátavema has *kopát*. My own MS. and the Mackenzie have *jantuh* for *hi janah*. Most of the Bengálí MSS. read *tejaswí sankshobhát práyah pratipadyate tejah*.

[3] Indra, as the Hindú Jove, is lord of the atmosphere and winds: see page 86, note 1.

[4] 'Having made acquainted with the circumstance:' Piśuna [Informer] is the name of the minister: compare p. 236, l. 7.

Verse 163. ÁRYÁ *or* GÁTHÁ. *See* Verse 2.

⏑ ⏑ ⏑ ⏑ | ⏑ — ⏑ | — — ‖ — ⏑ ⏑ | — — | ⏑ — ⏑ | — ⏑ ⏑ | —
— — | — ⏑ ⏑ | — — ‖ — — | ⏑ ⏑ — | ⏑ | — ⏑ ⏑ | —

त्वन्मतिः केवला तावत् परिपालयितुं प्रजाः ।
अधिज्यम् इदम् अन्यस्मिन् कर्मणि व्यापृतं[1] धनुः ॥ १६४ ॥

इति ॥

विदूषकः । यद् भवान् आज्ञापयति ॥ इति निष्क्रान्तः ॥

विदूषकः । यद् भवान् आज्ञापयति ॥ इति निष्क्रान्तः ॥

मातलिः । आयुष्मान् रथम् आरोहतु ।

॥ राजा रथारोहणं नाटयति ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ षष्ठो ऽङ्कः ॥

[1] 'Let the-powers-of-thy mind be wholly and solely (exerted) to protect-by-good-government (my) subjects. This (my) braced [strung] bow is (for a time) occupied in a different employment.' *Távat*: compare p. 264, l. 3. The root *pál*, 'to protect,' in reference to a king or his officers, implies protection by a just administration of the laws. *Samyak pál* occurs frequently in the sense of 'to govern justly.' *Adhi-jyam*: see page 8, note 4; and compare page 68, line 1; page 87, line 2.

Verse 164. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73 76, 84, 87, 125, 127, 146, 154, 155, 160.

|| अथ सप्तमो ऽङ्कः ||

|| ततः प्रविशत्याकाशयानेन रथाधिरूढो राजा मातलिश्च ||

राजा । मातले । अनुष्ठितनिदेशो ऽपि मघवतः सत्क्रियाविशेषाद् अनुपयुक्तम् इवात्मानं समर्थये[1] ।

मातलिः || सस्मितं || आयुष्मन्[2] । उभयम् अप्यपरितोषं समर्थये ।

प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ।
गणयत्यवदानतोषितो भवतः सो ऽपि न सत्क्रियागुणान्[3] ॥ १६५ ॥

राजा । मातले । मा मैवं । स खलु मनोरथानाम् अप्यभूमिर्

'Although I have executed (his) commission, after-such-a-distinguished reception (on the part) of Indra, I consider myself as unworthy (of so much honour).' *Satkriyá-viseshád*: compare p. 40, l. 11; p. 134, l. 18. The ablative may imply 'in consequence of,' 'after.' *Anupayuktam*, i.e., *tádṛik-satkṛiyáyá ayogyam*: Schol., Chézy. *Samarthaye* = *avagachchhámi.*

[2] Compare page 8, line 3, note 2.

[3] 'Your highness makes light of the prior benefit (conferred by you) on Indra, (compared) with the (subsequent) mark-of-distinction (conferred by him on you). He too (Indra) takes no account of the distinguished honours (bestowed) on your highness, being-filled-with-admiration at your heroic-achievment.' *Prathamopakṛitam*, i.e., *rákshasa-jaya-rúpam púrvopakáram*: K. *Pratipattyá* = *sambhávanayá*. *Avadána* = *paurusham*, 'a deed of heroism:' K. The Colebrooke MS. has *toshito* instead of *vismito*. *Satkriyá-guṇán* = *sambhávaná-viseshán*: K. *Guṇa* appears to be used at the end of a compound with the sense of *vis̀esha*: compare line 2 of verse 168. The following is the Bengálí reading: *Upakṛitya hares tathá bhaván laghu satkáram avekshya manyate: Gaṇayaty avadána-sammitám bhavataḥ so 'pi na satkṛiyám imám.*

Verse 165. VAITÁLÍYA. *See* Verses 52, 133.

विसर्जनावसरसत्कारः[1]। मम हि दिवौकसां समक्षम् अर्धासनोपवेशितस्य

अन्तर्गतप्रार्थनम् अन्तिकस्थं

जयन्तम् उदीक्ष्य कृतस्मितेन ।

आमृष्टवक्षोहरिचन्दनाङ्का

मन्दारमाला हरिणा पिनद्धा[2] ॥ १६६ ॥

मातलिः । किमिव नामायुष्मान् अमरेश्वरान् नार्हति । पश्य ।

सुरसखस्य हरेर् उभयैः कृतं

त्रिदिवम् उद्धृतदानवकण्टकं ।

[1] 'That honorary-distinction on the occasion of (his) dismissing (me) was certainly beyond the compass [reach, place] of my hopes.' *i.e.*, exceeded all my expectation. *Abhúmih* = *asthánam*, 'want of place' = *avishaya*, 'beyond the reach:' K. The expression occurs again in this act, and in Málavik., p. 35, line 4, *Abhúmir iyam málarikáyáh.*

[2] 'For a garland of Mandára (flowers), marked with yellow-sandal from (its) rubbing on (his) breast, was fastened (round the neck) of me; made to sit on half his throne, before the eyes of the gods, by Indra, smiling and looking up at (his son) Jayanta (who was) standing by and inwardly longing (for the same honours).' *Ámrishta*, etc.: The breast of Indra was dyed yellow with a fragrant kind of sandal-wood called Hari-chandana [compare Kumára-sam., V., 69], and the garland, from coming in contact with it, became tinged with the same colour. Wreaths and garlands of flowers were much used by the Hindús as marks of honorary distinction, as well as for ornaments on festive occasions, and to adorn sacrificial victims: compare page 222, line 1, note 1. They were suspended round the neck [see page 151, note 1], or placed on the head. Mandára is one of the five ever-blooming trees of Swarga, or Indra's heaven. Another of these trees is said to be the Hari-chandana mentioned above, and another the Santána; but the two most celebrated are the Párijáta and the Kalpa-druma, or tree granting all desires. Jayanta is the son of Indra by his favourite wife Paulomí or Śachi.

Verse 166. Upajáti or Ákhyánakí (variety of Trishtubh). *See* Verses 41, 107, 121, 126, 142, 156, 158.

तव शरैर् अधुना नतपर्वभिः
पुरुषकेशरिणश्च पुरा नखैः[1] ॥ १६७ ॥

राजा । अत्र खलु शतक्रतोर् एव महिमा स्तुत्यः ।

सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः
सम्भावनागुणम् अवेहि तम् ईश्वराणां ।
किं वाभविष्यद् अरुणस् तमसां विभेत्ता
तं चेत् सहस्रकिरणो धुरि नाकरिष्यत्[2] ॥ १६८ ॥

[1] 'The heaven of Indra, friend of the gods, has been made free from the plague of the Dánavas by two (means): now by thy flat-jointed arrows: and formerly by the claws of the Man-lion.' *Sura-sakha*: see p. 86, note 1. *Tridiva* = *Swarga*: each of the superior Hindú gods has a heaven, paradise, or elysium of his own. That of Brahmá is called Brahma-loka, situated on the summit of Mount Meru; that of Vishnu, Vaikuntha, on the Himálayas; that of Śiva and Kuvera, Kailása, also on the Himálayas; that of Indra, Swarga or Nandana. The latter, though properly on one of the points of Mount Meru, below Brahmá's paradise, is sometimes identified with the sphere of the sky or heaven in general. *Uddhrita*, etc., *lit.*, 'having the thorns of Dánavas extracted.' *Kantaka*, 'a thorn,' is often used for a pestilent or noxious person or thing. *Dánava*: see p. 268, note 2. *Nata-parvabhih* = *nimna-parvabhih; Natáni anunnatáni parváni yesham*: K. Compare *nata-násikah*, 'flat-nosed.' Also in Rámáy., I. i., 64, *śarená-nata-parvaná* [*bibheda sapta-tálán*] which should be resolved into *śarena-ánata-parvaná*, not *anata*, etc. *Purusha-késarin* = *nara-sinha*, 'the man-lion,' *i.e.*, Vishnu; for in this monstrous shape of a creature half-man, half-lion, which was his fourth avatár or incarnation, Vishnu delivered the three worlds, or earth, Pátála, and heaven, from the tyranny of an insolent demon called Hiranya-kaśipu, who had usurped the sovereignty of Indra: see Vishnu-Purána, p. 126.

[2] "Verily, when servants [delegates] succeed in mighty enterprises, understand thou that (there has been) peculiar condescension [distinguished

Verse 167. Druta-Vilambita (variety of Jagatí). *See* Verses 45, 72, 128, 140.

Verse 168. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157.

मातलिः । सदृशम् एवैतत् ॥ स्तोकम् अन्तरम् अतीत्य ॥ आयुष्मन् । इतः । पश्य नाकपृष्ठगतस्य सौभाग्यम् आत्मयशसः ।

विच्छित्तिशेषैः सुरसुन्दरीणां
वर्णैर् अमी कल्पलतांशुकेषु ।
सञ्चिन्त्य गीतिक्षमम् अर्थबन्धं
दिवौकसस् त्वच्चरितं लिखन्ति[1] ॥ १६९ ॥

capacity] on-the-part-of (their) masters. How indeed could Áruṇa be the disperser of the-shades-of-night, if the thousand-rayed-one did not place him in front (of his car)?' *Niyojyáh* = *sevakáh*: Ś. *Sambhávaná-guṇam* = *satkára-viśesham*: K.: see p. 271, note 1. *Sambhávaná* may mean 'fitness,' 'capability,' as well as 'honour.' The condescension consisted in placing Dushyanta in front of the battle, just as the Sun places the Dawn in front of his chariot. *Sahasra-kiraṇa* is one of the innumerable names for the Sun. As to Aruṇa, 'the Dawn:' see page 142, note 3. *Dhuri* = *rathágre*: Ś. = *agre, purobháge*: K.

[1] 'Behold the sublimity [beauty, auspiciousness] of (thy) own fame that has reached to the vault of heaven. With the tints remaining from the colours [used in the toilet] of the heavenly fair-ones, these inhabitants of the sky are painting [tracing] thy exploits on vestments [tapestry, leaves] of the Kalpa-tree, thinking of verses suitable for singing.' *Vichchhitti* = *ranga, rága*: Ś., Ch. *Vichchhitti-śeshaih* = *viśishṭair varṇaih*: K., i.e., *kusuma-kasturiká-chandanádibhih*, 'with flowers, musk, sandal, and other cosmetics.' The first sense of the word is 'excision,' 'cutting off;' it rarely has the sense required here, of 'rouge,' 'paint.' Compare *bhakti-chheda*, 'the coloured streak (marking Vaishnava) devotion:' Megh., verse 20. *Sura-sundarínám* = *divya-strínám*. *Kalpa-latánśukeshu* = *kalpa-latá-vastreshu*: Ś., Ch. The first sense of *anśuka* is 'cloth,' 'tapestry;' it is said to bear the meaning 'leaf,' and may be so used here: in which case the idea may be that the gods are writing Dushyanta's memoirs on the leaves of the Kalpa-tree. Káṭavema's gloss is not quite clear, *kalpa-latásu anśukábharaṇádi [na] vidyante iti prasiddha;* but it seems likely, especially if reference is made to page 155, note 4, of this book, that he intends to imply that the Kalpa-tree, which was a tree

* Verse 169. UPAJÁTI OR ÁKHYÁNAKÍ (variety of TRISHṬUBH). *See* Verse 41, 107, 121, 126, 142, 156, 158, 166.

राजा । मातले । असुरसम्प्रहारोत्सुकेन पूर्वेद्युर् दिवम् अधिरोहता नेन लक्षितः स्वर्गमार्गः[1]। कतरस्मिन् मरुतां पथि वर्तामहे ।

मातलिः ।

त्रिस्रोतसं वहति यो गगनप्रतिष्ठां
ज्योतींषि वर्तयति च प्रविभक्तरश्मिः

yielding everything [see p. 272, note 1], produced the vestments or tapestry on which they might be supposed to design the adventures of Dushyanta. *Gíti-kshamam* = *gána-yogyam* is the reading of Káṭavema and the Bengálí; most of the Devanágarí MSS. have *gíta-kshamam*: compare p. 28, note 1 at end. *Artha-bandham* = *padam*, 'a verse,' 'word.' *Artho badhyate anena iti artha-bandhah padam*: K. Compare in Act 2 of Vikram.: *Tulyánurága-piśunam lalitártha-bandham patre niveśitam udáharaṇam priyáyáh*, etc.

[1] 'In which course [path, orbit] of the (seven) winds are we now moving?' The Hindús divide the heavens into seven Márgas or Pathas, *i.e.*, paths, courses, orbits (like the stories of the Mussalmán creed) assigning a particular *váyu* or wind to each. Compare Vishṇu-Puráṇa, p. 212 [Wilson]. The first of these seven *váyu-márgas* or *váyu-pathas* is identical with the *bhuvar-loka*, or atmospheric region, extending from the *bhúr-loka*, or terrestrial region [comprising the earth, and the *adho-loka*, called Pátála] upwards to the sun. The wind assigned to this Márga is called *ávaha*, and its office is to bear along the atmosphere, clouds, meteors, lightning, etc. The other six make up the *swar-loka* or heavenly region with which Swarga is often identified [compare p. 273, note 1] in the following order:—The 2d. Márga is that of the sun, and its wind, called *pravaha* or *praváha* causes the sun to revolve; 3d. that of the moon, its wind *samvaha* or *samváha* impels the moon; 4th. that of the *nakshatra*, or lunar constellations, its wind, *udvaha*, causes the revolution of these asterisms; 5th. that of the *graha*, or planets, its wind *viváha* bears along the seven planets; 6th. that of the *saptarshi*, or seven stars of the Great Bear, its wind *parivaha* bears along these luminaries, as well as the *swar-gangá*, or heavenly Ganges [*saptarshi-chakram swar-gangám shashthah parivahas tathá*: not as Dr. Boehtlingk suggests *saptarshi-chakram swarga-gah*, etc.]: it appears from the next verse that this was the Márga in which Indra's car was at the moment moving; 7th. that of *dhruva*, or the polar-star, the pivot or axis of the whole planetary system, to which, according to the Vishṇu-Puráṇa [pp. 230, 240, Wilson], 'all the

तस्य द्वितीयहरिविक्रमनिस्तमस्कं
वायोर् इमं परिवहस्य वदन्ति मार्गं ॥ १७० ॥

the celestial luminaries are bound by aerial cords, and are made to travel in their proper orbits, being kept in their places by their respective bands of air.' According to the Brahmánda-purána, from which, as quoted by Kátavema, the above account is taken, the wind of the 7th Márga, causing the revolution of the polar-star, is *parávdha* [? *parávaha*]. Obs. *katara* is sometimes used for *katama*. All the Devanágarí MSS. read *katarasmin* for *katamasmin*.

[1] 'They call this road, freed-from-all-impurities-by-the-second-stride-of-Vishnu, (the road) of that wind Parivaha, which bears along the triple-flowing-river [Ganges] located in heaven, and causes the stars [of the Great Bear] to revolve, duly-distributing-their-rays.' See the last note. *Tri-srotas* = *swar-gangá* = *mandákiní*: K. The Ganges was supposed to take its rise in the toe of Vishnu [whence one of its names, Vishnu-padí]; thence it flowed through the heavenly sphere, being borne along by the wind Parivaha and identified with the Mandákiní, or Milky way: its second course is through the earth; but the weight of its descent was borne by Śiva's head, whence after wandering among the tresses of his hair, it descended through a chasm in the Himálayas: its third course is through Pátála, or the lower regions, the residence of the Daityas and Nágas, and not to be confounded with Naraka, 'hell,' 'the place of punishment.' *Gagana-pratishthám* = *ákáśa-stham*: Ś., Ch.; Were it not for this interpretation I should translate 'the glory of the skies:' compare p. 260, l. 11. There is doubtless a double-entendre. *Jyotinshi*, etc., i.e., *saptarshínám dhishnyáni*: K. *Pravibhakta-raśmih*, i.e., *asankírna-raśmayah tejánsi yasmin karmani tat tathoktam*: K. *Vartayati* = *sanchárayati*: K. *Dwitíya*, etc., i.e., *dwitíyena harer vishnor vikramena páda-nyásena nirdosham*: K. *Tasya váyor*, etc., i.e., *tasya parivákhyasya váyor márgam panthánam imam grihnanti ámananti*. *Parivdho* [sic] *náma swar-gangám saptarshi-mandalam pravartayati shashtho váyu-skandho yathoktam brahmánda-puráne*: K. The story of Vishnu's second stride was this—An Asura or Daitya [see p. 86, note 1] named Bali or Mahábali, a descendant of Hiranya-kaśipu had, by his devotions, gained the dominion of Heaven, Earth, and Pátála. Vishnu undertook to trick him out of his power, and assuming the form of a Vámana, or dwarf [his 5th

Verse 170. Vasanta-tilaká (variety of Śakkarí). See Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168.

राजा ।—आतले । अतः खलु सबाह्यान्तःकरणो ममान्तरात्मा प्रसीदति[1] ॥ रथाङ्गम् अवलोक्य ॥ मेघपदवीम् अवतीर्णौ स्वः[2] ।
मातलिः । कथम् अवगम्यते ।

avatár] he appeared before the giant, and begged, as a boon, as much land as he could pace in three steps. This was granted, and the god immediately expanded himself till he filled the world, deprived Bali at the first step, of earth; at the second, of heaven; but, in consideration of some merit, left Pátála still under his rule. Another account makes him comprehend earth in his first step, the region of the air in his second, and heaven in his third. Hence *tri-vikrama, tri-páda,* as names of Vishnu. The Bengálí MSS. have in place of *tasya dwitíya,* etc.; *tasya vyapeta-rajasah pravahasya váyor márgo dwitíya-hari-vikrama-púta eshah.*

[1] 'Hence, indeed, do-I-feel-a-delightful-repose in all my senses [organs] external and internal,' *lit.,* 'Hence my inner soul along with my external organs feels (a pleasurable) repose.' Compare in Vikram. end of Act IV., *twad-darśanena prasanno me saváhyántarátmá,* i.e., 'body and soul,' 'my external and internal being,' 'my outer and inner man.' And again, *Urvaśí-gátra-sparśád iva nirvritam me sa-hridayam śaríram.* The organs of sense [*indriya*] according to the Sánkhya system are divided into two classes, external, *váhyendriya,* and internal, *antarindriya.* The external are of two kinds: the five 'organs of perception,' *jnánendriya,* viz., the ear, eye, skin, tongue, and nose; and the five 'organs of action,' *karmendriya,* viz., the throat, hand, foot, organ of excretion, and that of generation. The internal organs are three, viz., *manas,* 'the mind,' or organ of thought; *buddhi,* 'the reason,' or organ of apprehension; *ahankára,* 'individuality,' or 'self-consciousness.' *Chitta,* 'the heart,' or organ of feeling is sometimes added. Amara [I., 4, 17] divides the *indriya* into two grand classes—1. *karmendriyáni;* and 2. *buddhindriyáni* or *dhíndriyáni,* 'intellectual organs;' the latter comprises the *jnánendriyáni* with *manas:* this seems to be the popular division. Compare Vikram., Act iii., *Bhavitavyatánuvidhayíni buddhíndriyáni.*

[2] 'We have descended to the path of the clouds,' *i.e.,* to the atmospheric region between the sun and the earth, the Márga of the clouds and of the Ávaha wind: see p. 275, note 1. The chariot must, therefore, have traversed with the speed of lightning, the four intervening Márgas of the planets, lunar constellations, moon, and sun. If the Bengálí reading, *pravahasya,* be adopted

राजा ।

अयम् अरविवरेभ्यश् चातकैर् निष्पतद्भिर्
हरिभिर् अचिरभासां तेजसा चानुलिप्तैः ।
गतम् उपरि घनानां वारिगर्भोदराणां
पिशुनयति रथस् ते शीकरक्लिन्न[1]नेमिः ॥ १७१ ॥

मातलिः । क्षणाद् आयुष्मान् स्वाधिकारभूमौ वर्तिष्यते ।

राजा ॥ अधोऽवलोक्य ॥ वेगावतरणाद् आश्चर्यदर्शनः संलक्ष्यते मनुष्यलोकः । तथा हि

शैलानाम् अवरोहतीव शिखराद् उन्मज्जतां मेदिनी
पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात् पादपाः ।
सन्तानात् तनुभावनष्टसलिला व्यक्तिं भजन्त्यापगाः
केनाप्युत्क्षिपतेव पश्य भुवनं मत्पार्श्वम्[2] आनीयते ॥ १७२ ॥

in the last verse, the transition would merely be from one Márga to the next.

[1] Here [*ayam*] by the chátakas flying forth through the interstices of the spokes, and by the horses glistening with the flash of the lightnings, thy chariot, the rings [circumferences] of whose wheels are bedewed with mist, betrays (our) progress over clouds whose bellies are pregnant with rain.' *Ara* = *nemyavashtambhah*: the Bengálí MSS. and the Mackenzie read *naga*, 'a mountain.' *Ara-vivarebhyah chakrávayavánám vivarebhyo antarála-pradeśebhyah*: K. *Nishpatadbhih* = *nirgachchhadbhih*: K.: see p. 253, note 1, at end. The Chátaka is a kind of cuckoo [Cuculus Melano-leucus]. The Hindús suppose that it drinks only the water of the clouds, and their poets usually introduce allusions to this bird in connexion with cloudy or rainy weather: see Megh., verses 9, 23, 113; Ragh., xvii., 60. So *Trishákulaiś chátaka-pakshinám kulaih prayáchitáh valáhakáh*: Ritu-s., ii., 3. *Haribhir* = *aśwaih*, especially Indra's horses: see p. 11, note 1, and compare Ragh., iii., 43. *Achira-bhásám* = *vidyutám*: Ś. *Gatam*, etc. *Teshám meghánám upari úrdhwa-bhága gatam gamanam*: K. *Piśunayati* = *súchayati*: K.

[2] 'The earth descends as it were from the summit of the upward-rising

Verse 171. MÁLINÍ or MÁNINÍ (variety of ATI-ŚAKKARÍ.) *See* Verses 10, 19, 20, 38, 55, 109, 110, 120.

Verse 172. ŚÁRDÚLA-VIKRÍḌITA (variety of ATIDHṚITI). *See* Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149.

मातलिः। साधु दृष्टं ॥ सबहुमानं विलोक्य ॥ अहो उदाररमणीया पृथिवी।

राजा। मातले। कतमो ऽयं पूर्वापरसमुद्रावगाढः कनकरसनिष्यन्दी सान्ध्य इव मेघपरिघः सानुमान् आलोक्यते[1]।

मातलिः। आयुष्मन्। एष खलु हेमकूटो[2] नाम किम्पुरुषपर्वतस् तपसां सिद्धिक्षेत्रं। पश्य।

[emergent] mountains. The trees, from the elevation [coming-into-view, rising, appearing] of (their) trunks, lose their state of being enveloped [concealed, wrapped] in their foliage. The rivers whose-waters-were-lost-in-narrowness, become visible [acquire manifestation] from the expansion (of their waters). Behold! the earth is being brought up to my side [near me], as if by some one flinging it upwards.' In the same way to a voyager in a balloon at a very great height, the surface of the earth would seem flat, the trees would be compressed within their foliage like mushrooms, and the rivers shrivel into threads or tiny rivulets; but, on descending, the mountains would appear to stand out, and the earth to recede from them, the trees would exhibit their elevation, and the rivers their breadth of water. *Unmajjatám* = *udgachchhatám*: K. *Avarohati* = *adho-gachchhati*: K. *Parnábhyantara*, etc.: The Colebroke MS. and my own have *parṇa-swántara*; the Taylor, *parṇa-[illegible]*; the Mackenzie, *parṇa-prastara*; Káṭavema, *parṇántara-vilínam*. *Skandhodayát* = *kroḍávirbhávát*: K. *Santánát* = *jala-vistárát*: K.: the other Devanágarí have *santánais*. *Tanubháva*, etc., *Tanubhávena súkshmatwena adrishṭam salilam yásám*: K. *Vyaktim bhajanti*, i.e., *vyaktá bhavanti*: K.

[1] 'What mountain yonder is seen, bathing itself in the eastern and western ocean, pouring down a golden stream like a bar [bank, gate] of evening clouds?' *Parigha* occurs in p. 86, l. 5, with the sense of 'the bar of a gate,' but it may also denote the gate itself. *Sánumán*, lit., 'possessed of table-land,' 'a mountain having extensive level ground on its summit.'

[2] *Hemakúṭa*, 'golden-peaked,' a sacred range of mountains lying among the Himálaya chain, and apparently identical with, or immediately adjacent to Kailása, the paradise of Kuvera, the god of wealth, as it is here described as the mountain of the Kimpurushas, or servants of Kuvera. They are a dwarfish kind of monster, with the body of a man and the head of a horse,

स्वायम्भुवान् मरीचेर् यः प्रबभूव प्रजापतिः
सुरासुरगुरुः सो ऽत्र सपत्नीकस् तपस्यति[1] ॥ १७२ ॥

राजा । तेन ह्यनतिक्रमणीयानि[2] श्रेयांसि । प्रदक्षिणीकृत्य भगवन्तं गन्तुम् इच्छामि ।

and are otherwise called Kinnara: *aśwa-mukha, turanga-mukha.* This mountain is also here described as 'the scene [place, field] of the perfect fulfilment of penance.' The Mackenzie MS. has *tapaswinám* for *tapasám.*

[1] 'That Prajápati [Kaśyapa], who sprang from Maríchi, the Self-existent's son [*i.e.*, from Maríchi, son of Brahmá], (and who is) the father of the gods and demons, practices penance here along with his wife (Aditi).' An account of Kaśyapa, who, as son of Maríchi, is called Márícha, is given in page 22, note 1, and p. 86, note 1. He is here said to be one of the Prajápatis, or fathers of all created things, who were Brahmá's sons, created by him to supply the universe with inhabitants, and who, after fulfiling their mission, retired from the world to practise penance and prepare for death. The Váyu-purána certainly reckons Kaśyapa, with his father-in-law Daksha and other sages, among the Prajápatis, but he does not belong to the seven original Prajápatis of whom his father Maríchi is one, nor to the ten enumerated by Manu [I., 35]. Of the thirteen daughters of Daksha married to Kaśyapa, the eldest, and his favourite wife, was the Aditi introduced here, from whom were born the gods and particularly the twelve Ádityas, the several representatives of the sun in the twelve months of the year. From Diti, Danu, and others of the remaining twelve, came the Asuras or demons; and, from Vinatá, Aruṇa 'the Dawn,' [see p. 142, note 3] and Garuḍa, 'the vehicle of Vishṇu and king of birds.' *Swáyambhuvát = Brahma-sunoh*: K. *Surásura-guruh*: as to *guruh*, see p. 173, note 3, in middle, and p. 91, note 1, correcting the typographical error in the second line of the last note, 'venerable *hermit*' being a misprint for 'venerable *parent*.' *Sa-patnikas*, i.e., *patnyá adityá saha*: compare such compounds as *sa-strika, sa-śrika*, etc.

[2] Compare page 68, line 9; page 91, line 1. *Śreyánsi = śubháni, kaśyapa-darśana-namaskárádini*, 'lucky occasions,' 'opportunities for obtaining blessings, such as visiting and paying homage to Kaśyapa.' As to *pradakshiṇi-kritya*, see page 160, note 1.

Verse 173. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164.

मातलिः । प्रथमः कल्पः[1] ।

॥ नाट्येनावतीर्णौ ॥

राजा ॥ सविस्मयं ॥

उपोढशब्दा न रथाङ्गनेमयः
प्रवर्तमानं न च दृश्यते रजः ।
अभूतलस्पर्शतया निरुन्धतस्
तवावतीर्णो ऽपि रथो न लक्ष्यते[2] ॥ १७४ ॥

मातलिः । एतावान् एव शतक्रतोर् आयुष्मतश्च विशेषः ।

राजा । मातले । कतमस्मिन् प्रदेशे मारीचाश्रमः ।

मातलिः ॥ हस्तेन दर्शयन् ॥

वल्मीकार्द्धनिमग्नमूर्त्तिर् उरसा सन्दष्टसर्पत्वचा
कण्ठे जीर्णलताप्रतानवलयेनात्यर्थसम्पीडितः ।
अंसव्यापि शकुन्तनीडनिचितं बिभ्रज् जटामण्डलं
यत्र स्थाणुर् इवाचलो मुनिर् असाव् अभ्यर्कबिम्बं स्थितः[3] ॥१७५॥

[1] 'A noble resolve,' 'a prime idea,' 'a first-rate conception:' compare p. 204, l. 8. *Prathamah kalpah* = *mukhyah pakshah*: K.

[2] 'The circumferences of the chariot-wheels cause no sound, and no dust is seen rising-in-advance (of us); the chariot of thee reining-in (thy steeds), although it has descended (to the earth), is not observed (to have done so) by-reason-of-its-not-touching the surface of the ground.' *Upodha-śabdáh* = *prápta-dhwanayah*: K. Compare *upodha-rága*: Vikram., Act 2. *Pravarta-mánam* may mean 'rising in front of us:' compare p. 10, l. 3. *Nirundhatah* = *nigrihnatah*: K. *Na lakshyate*: see p. 70, note 3 at end. In the First Act of Vikramorvaśí, when the car of Purúravas touches the ground, the direction is *rathávatára-kshobham nátayanti*, 'acting the concussion (caused) by the descent of the chariot.' Such, Mátali remarks, is the difference between the car of Indra and that of mortal heroes.

[3] 'Where stands yon sage, towards [facing] the sun's orb, immovable as

Verse 174. Vanśasthavila (variety of Jagatí.) *See* Verses 18, 22, 23, 67, 81, 114, 117 119, 145, 150, 161.

Verse 175. Śárdúla-vikrídita (variety of Atidhriti). *See* Verses 14, 30, 36, 39, 50 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149. 172.

राजा । नमस्ते कष्टतपसे[1] ।

मातलिः ॥ संयतप्रग्रहं रथं कृत्वा ॥ महाराज । एतावदितिपरिवर्धितमन्दारवृक्षं[2] प्रजापतेर् आश्रमं प्रविष्टौ स्वः ।

the trunk-of-a-tree, (his) body half-buried in an ant-hill, with (his) breast closely-encircled by a snake's-skin, round the throat excessively pinched by a necklace (formed) of the tendril of a withered creeper, wearing a circular-mass-of-matted-hair enveloping (his) shoulders (and) filled with bird's-nests.' *Valmikárddha*, etc.; so read K. and the Mackenzie MS.: the other Devanágarí, *valmikágra*. *Valmika* [= *krimi-krita-mrittikáchaya*] is the mound of earth thrown up by the large ants of India. These hillocks sometimes rise, in Bengal, to the height of eight or ten feet, and are held sacred: see Manu, iv., 46, 238. Such was the immovable impassiveness of this ascetic, that the ants had thrown up their mound as high as his waist, without being disturbed, and the birds had built their nests in his hair. *Sandashta-*, etc. = *áslishta-nirmokena*: compare p. 121, note 2. The serpent's skin was used by the ascetic in place of the regular Brahmanical cord. This thread or cord, sometimes called the sacrificial cord *yajnopavita*, might be made of various substances, such as cotton, hempen or woollen thread, according to the class of the wearer, and was worn over the left shoulder and under the right. The rite of investiture with this thread, which conferred the title *dwija* 'twice-born,' and corresponded in some respects with the Christian rite of baptism, was performed on youths of three classes, at ages varying from eight to sixteen, from eleven to twenty-two, and from twelve to twenty-four, respectively: see Manu, ii., 36, etc. *Latá-pratána* = *latá-santána*, 'the spreading part of a creeper.' *Jatá-mandala* is the circle or bundle of matted entangled hair which ascetics allowed to grow on the crown of their heads, and which fell in long clotted tresses over the back and shoulders. *Jatá* is, especially, Siva's hair so plaited and arranged, through which the Ganges meandered before its descent upon the earth. *Nichitam* = *púritam*: K. *Sthánur* = *sákhá-hinas taru-skandhah*. *Abhy-arka-vimbam* = *súrya-mandalábhimukham*: K. The Mack. MS. has *adhyarka*, etc.

[1] *Kashtam krichchhram tapo yasya sa tathoktah*: K.

[2] 'Possessed of the Mandára-tree reared by Aditi.' This was one of the five trees of Swarga [see p. 272, note 2], and is probably the tree intended here, as, in verse 176, the Kalpa-tree also is said to have graced Kasyapa's

राजा । स्वर्गाद् अधिकतरं निर्वृत्तिस्थानं । अमृतह्रदम्[1] इवावगाढो ऽस्मि ।

मातलिः ॥ रथं स्थापयित्वा ॥ अवतरत्वायुष्मान् ।

राजा ॥ अवतीर्य ॥ मातले । भवान् कथम् इदानीं[2] ।

मातलिः । संयन्त्रितो मया रथः । वयम् अप्यवतरामः ॥ तथा कृत्वा ॥ इत आयुष्मन् ॥ परिक्रम्य ॥ दृश्यन्ताम् अत्रभवताम् ऋषीणां तपोवनभूमयः ।

राजा । ननु विस्मयाद् अवलोकयामि ।

प्राणानाम् अनिलेन वृत्तिर् उचिता सत्कल्पवृक्षे वने
 तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया ।
ध्यानं रत्नशिलातलेषु विबुधस्त्रीसन्निधौ संयमो
 यत् काङ्क्षन्ति तपोभिर् अन्यमुनयस् तस्मिंस् तपस्यन्त्यमी[3] ॥ १७६ ॥

retreat, which the Scholiast thence imagines to have been located in part of Swarga. Mandára, however, may stand for the 'coral tree,' and 'swallow-wort.'

[1] *Amrita,* 'the beverage of immortality,' 'the nectar' of the Hindú gods, supposed to be a liquid substance distilled by the moon, who is thence called *amrita-súh,* 'nectar-producer,' *amritádháraḥ,* 'nectar-repository.'

[2] *Avatarishyati, iti śeshah* : Ś. : *i.e.,* Supply *avatarishyati.*

[3] '(The place) to which other sages aspire by (their) penances, (where there is) habitual [suitable, adequate] support of life by air in a grove in-which-the-kalpa-tree-is-found; (where there is) the performance of religious ablutions in water, brown with the dust of the golden lotus; (where there is) meditation (while seated) on jewelled slabs of marble, (and) restraint (of the passions) in the presence of celestial nymphs; in (such a place as) this these (sages) are performing penance.' *Práṇánám vrittiḥ = jívanam* : K. The Hindús imagine that supporting life upon air is a proof of the highest degree of spirituality to which a man can attain. *Sat-kalpa-vrikshe = vidyamána-kalpa-drume* : K. : = *vidyamána-kalpa-tarau* : Ś., Ch. The Colebroke MS. has *sankalpa-vrikshe* : this use of *sat* is noticeable. *Śilá-tala,* 'the surface

Verse 176. Śárdúla-vikríḍita (variety of Atidhriti). *See* Verses 14, 30, 36, 39, 50, 63, 79, 85, 85, 86, 89, 97, 98, 111, 137, 138, 149, 172, 175.

मातलिः । उत्सर्पिणी खलु महतां प्रार्थना[1] ॥ परिक्रम्य । आकाशे[2] ॥ अये वृद्धशाकल्य । किम् अनुतिष्ठति भगवान् मारीचः । किं ब्रवीषि[2] । दाक्षायण्या पतिव्रताधर्मम् अधिकृत्य पृष्टस् तत् तस्यै महर्षिपत्नीसहितायै कथयतीति[3] ।

राजा ॥ कर्णं दत्त्वा ॥ अये । प्रतिपाल्यावसराः खलु मुनयः[4] ।

मातलिः ॥ राजानम् अवलोक्य ॥ अस्मिन् अशोकवृक्षमूले[5] तावद्

of a stone slab or seat:' compare p. 76, l. 2. *Vibudha-strí* = *divyánganá*: K. *Sanyamah* = *niyatendriyatwam*: K. *Ebhih sat-kalpa-vrikshatwádikair viseshair ayam pradesah swarga iti pratíyate*, 'By these attributes of the Kalpa-tree, etc, it is inferred that this place was part of Swarga:' K. As to the Kalpa-tree, see p. 272, note 2. *Yat*, etc., i.e., *Yat sthánam anye kánkshanti tasmin swarga-pradese amí munayas táni phaláni parihritya tapasyanti iti anena teshám mokshárthitwam gamyate*: K.

[1] 'Verily the aspirations [earnest desire, longing] of the great soar upwards [are continually mounting upwards].' *Utsarpiní* = *udgamana-silá* = *atisayiní*: K.

[2] As to *ákáse* and *kim bravíshi*: see p. 96, note 3.

[3] 'Being questioned by Dáksháyiní [*i.e.*, his wife Aditi, the daughter of Daksha; see p. 280, note 1.] respecting the duties [duty] of a wife devoted to her husband, he is recounting them [it] to her, in company with the wives of the Maharshis.' *Dákshányaní* is a patronymic applicable to any of the daughters of Daksha. *Pativratá*: compare p. 241, l. 2. *Adhikritya*: see p. 4, note 5. *Maharshi*, 'a great saint:' this order of saint or sage was one step in advance of the Rishi or simple 'saint.' The classification of Rishis varies, but the following seems to be the usual gradation:—1. Rishi; 2. Maharshi; 3. Paramarshi; 4. Devarshi; 5. Brahmarshi. Ámara mentions two other orders, Káṇḍarshis and Srutarshis. The Rájarshi was a mixed order: see p. 83, note 2.

[4] 'We must await the leisure of saints.' So reads the Mackenzie MS., supported, apparently, by K. *Munayah* is of course the nominative, but such is the terseness of compounds like *pratipályávasaráh* that a literal English translation is impossible. The other Devanágarí have *pratipályávasarah khalu prastávah.*

[5] The Asoka [Jonesia Asoka] is one of the most beautiful of Indian trees.

आस्ताम् आयुष्मान् । यावत् त्वाम् इन्द्रगुरवे निवेदयितुम् अन्तरा-[1]न्वेषी भवामि ।

राजा । यथा भवान् मन्यते ॥ इति स्थितः ॥

मातलिः । आयुष्मन् । साधयाम्यहं[2] ॥ इति निष्क्रान्तः ॥

राजा ॥ निमित्तं सूचयित्वा ॥

मनोरथाय नाशंसे किं बाहो स्पन्दसे वृथा ।
पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते[3] ॥ १७७ ॥

नेपथ्ये । मा खलु चापलं कुरु । कथं गत एव आत्मनः प्रकृतिं[4] ।

Sir W. Jones observes that 'the vegetable world scarce exhibits a richer sight than an Aśoka-tree in full bloom. It is about as high as an ordinary cherry-tree.' The flowers are very large, and 'beautifully diversified with tints of orange-scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom.'

[1] 'Opportune time' is one of the meanings given for *antara*. As to *gurave*, compare p. 173, note 3 in middle. Kaśyapa was the reputed father of Indra.

[2] 'I go-to-do (what I proposed),' 'I will-do (as I said):' compare page 212, line 6, and page 16, line 8.

[3] 'I expect not to (obtain my) desire; why, O arm, throbbest thou (thus) vainly? For happiness formerly scorned turns to misery.' Káṭavema observes that *manorathàya* is here equivalent to *manoratham práptum*, and refers to Páṇini's Sútra ii., 3, 14. So *phalebhyo yáti* = *phaláni áhartum yáti*. As to the throbbing of the arm, and *nimittam súchayitwá* [= *śakunam nirúpya*: K.] see p. 20, notes 1 and 2. *Śreyo* = *śubham*, i.e., *Śakuntalá-rúpam*, 'consisting of Śakuntalá:' K. *Hi parivartate*: Káṭavema has *viparivartate* and *sat parivartate*.

[4] 'Act not so wildly [do not commit such a wild, wilful act, be not so wild in your behaviour]. What! has he gone already to his own nature?' Compare Ragh., iii., 42. *Prakṛiti*, 'the state or character which is natural to one:' compare p. 72, note 2. *Gataḥ*: see p. 162, note 1 at end.

Verse 177. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164.

राजा ॥ कर्णं दत्त्वा ॥ अभूमिर् इयम् अविनयस्य[1] । को नु खल्वेष निषिध्यते ॥ शब्दानुसारेणावलोक्य । सस्मितं ॥ अये । को नु खल्वयम् अनुबध्यमानस् तपस्विनीभ्याम् अबालसत्त्वो बालः[2] ।

अर्द्धपीतस्तनं मातुर् आमर्दक्लिष्टकेशरं ।
प्रक्रीडितुं सिंहशिशुं बलात्कारेण कर्षति[3] ॥ १७८ ॥

॥ ततः प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्यां बालः ॥

बालः । जृम्भस्व सिंह । दन्तांस् ते गणयिष्यामि ।

प्रथमा । अविनीत । किं नो ऽपत्यनिर्विशेषाणि सत्त्वानि विप्रकरोषि[4] । हन्त वर्धते ते संरम्भः । स्थाने खलु ऋषिजनेन सर्वदमन इति कृतनामधेयो ऽसि ।

राजा । किं नु खलु बाले ऽस्मिन् औरस इव पुत्रे स्निह्यति मे

[1] 'This is no place for petulance [insolence]:' compare p. 271, line 7.

[2] 'Who is this child with unchild-like disposition [nature], closely attended by two female ascetics?' *Anubadhyamána*: the Mackenzie MS. has *anugamyamána*. *Anubandha*, lit., 'tying after,' 'following at the heels,' 'sticking closely to;' very forcibly expresses the close attendance of a nurse upon a child.

[3] 'He forcibly drags to play (with him) a lion's cub that-has-but-half-sucked-its mother's dug, (and) whose-mane-is-disordered-by-rough-handling,' or 'he forcibly drags from its mother,' etc.

[4] 'Why dost thou teaze the animals (cherished by us as if) not-differing-from-our-offspring?' *Sattwáni*: compare p. 54, note 4. *Nir-vi̇́seshání*: compare *suta-nirvi̇́sesham nakulam*, 'the ichneumon dear to him as a son:' Hitop., l. 2721: and *múshika-nirvi̇́sesham*: Hitop., l. 2395.

Verse 178. Śloka *or* Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164, 177.

मनः । नूनम् अनपत्यता मां वत्सलयति[1] ।

द्वितीया । एषा खलु केशरिणी त्वां लङ्घयति[2] । यदि अस्याः पुत्रकं न मुञ्चसि ।

बालः ॥ सस्मितं ॥ अहो । बलीयः खलु भीतो ऽस्मि ॥ इत्यधरं दर्शयति[3] ॥

राजा ।

महतस् तेजसो बीजं बालो ऽयं प्रतिभाति मे ।
स्फुलिङ्गावस्थया वह्निर् एधापेक्ष इव स्थितः[4] ॥ १७९ ॥

प्रथमा । वत्स । एतं बालमृगेन्द्रकं मुञ्च । अपरं ते क्रीडनकं दास्यामि ।

[1] 'It must certainly be my childlessness that causes me to yearn (towards this child).' *Vatsala* or *vátsalya* is, properly, the yearning affection of a cow for its calf, or a parent for its offspring.

[2] *Langhayati* = *ákramati*: K. Compare page 97, note 1.

[3] Káṭavema quotes a passage from the Vasanta-rájíya to show that different movements of the lips, such as biting the lip, pouting the under-lip, etc., were significant of various emotions. The gloss is corrupt, but it appears that *adhara-darśana* = *adhara-prasárana* is [*anádare*] a gesture of contempt. Compare Psalm xxii., 7: 'All they that see me laugh me to scorn; they shoot out the lip,' etc.

[4] 'This child appears to me (to possess) the germ [rudiment] of mighty energy [spirit, courage]. He stands like fire in a state of scintillation [in a

Verse 179. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 123, 127, 146, 154, 155, 160, 164, 177, 178.

बालः । कुच । देहि एनं ॥ इति हस्तं प्रसारयति ॥

राजा । कथं चक्रवर्तिलक्षणम्[1] अप्यनेन धार्यते । तथा ह्यस्य

प्रलोभ्यवस्तुप्रणयप्रसारितो
विभाति जालग्रथिताङ्गुलिः करः ।
अलक्ष्यपत्रान्तरम् इद्धरागया
नवोषसा भिन्नम् इवैकपङ्कजं[2] ॥ १८० ॥

sparkling state], waiting (only) for fuel (that it may blaze up).' *Edhápeksha* = *indhanáni kánkshiní*: K. The Bengálí MSS. have *edhah-kshayah*.

[1] 'The mark of an universal emperor:' see p. 15, note 1, and p. 213, note 4.

[2] 'His hand stretched forth to beg for a coveted object, having the fingers connected by a web, appears like [shines like] a single lotus-blossom, the spaces between whose petals is imperceptible, expanded by the early dawn, whose-glow-is-just-kindled.' *Pranaya* = *prárthana*: Ś. *Jála*, etc.; *Jáleshu antareshu grathitáh sanhatáh angulayo yasya*: K. For *grathitángulih* Śankara has *sanhatángulih* = *sanślishtángulih*, and remarks that a hand whose fingers were thus united was indicative of great valour [*mahá-purushatwam*]. He adds *jála-páda-bhujáviti nara-náráyana-viśeshanam uktam*, 'webbed-feet and webbed-hands are said to be characteristics of Nara and Náráyana.' Hindú poets reckon thirty-two marks of greatness, and he who possessed them all was said to be *dwá-trinśallakshanopetah*. The child's fingers, being drawn together by this membrane or web, would bear some resemblance to an expanding lotus-flower, the fingers answering to the long petals, which would be only separated towards the top. This seems to be the sense: my first inclination was to translate, 'having the fingers regularly marked with reticulated lines,' or 'having the fingers drawn together into (the form of) a bud.' *Alakshya* [= *adriśya*: K.]: So read all the Devanágarí MSS. excepting my own, which has *álakshya*, with the Bengálí; Śankara, however, has *alakshya*. *Patrántaram* = *dala-vivaram*: K., Ś. *Iddha-rágayá navoshasá*, etc.; *Ushas*, 'the dawn,' is usually neuter in classical Sanskrit. In the Vedas, as here, it is feminine. Thus in Rig-veda i., 46, 1, *Esho ushá apúrvyá vyuchchhati priyá divah*. See also Rig-veda i., 48; 3, 5, 7, 8, 13, and i., 62, 8,

Verse 180. Vanśasthavila (variety of Jagatí). *See* Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161, 174.

द्वितीया । सुव्रते । न शक्य एष वाचामात्रेण विरमयितुं ।
गच्छ । मदीये उटजे मार्कण्डेयस्य ऋषिकुमारस्य वर्णचित्रितो
मृत्तिकामयूरस् तिष्ठति । तम् अस्य उपहर ।

प्रथमा । तथा ॥ इति निष्क्रान्ता ॥

बालः । अनेन एव तावत् क्रीडयिष्यामि ॥ इति तापसीं विलोक्य
हसति ॥

राजा । स्पृहयामि खलु दुर्ललितायास्मै[2] ।

and i, 92, 4, and i., 113, 4, etc. It is possible that the feminine noun *ushá* may form its vowel cases from *ushas*, as *jará* from *jaras*; nom. *jará, jarasau, jarasah;* instr., *jarasá, jarábhyám, jarábhih,* etc.: see Professor Wilson's Grammar, rule 129. The following is the corrupt gloss of Śankara: *ushah-pratyushasi klívam pihapraswántu* [? *pihpraswántu*: Ch.] *yoshatíti koshah.* Káṭavema explains *navoshasá* as a Bahuvríhi, 'by the early-dawned one:' *Navam usho yasyáh sá navoshá prátahsandhyá tayá bhinnam vikasitam.* As to *pankajam*: see p. 212, note 3.

[1] This pleonastic word, according to Lassen [Instit. Prák., p. 118] is derived from the Sanskrit *krite,* and is equivalent to *pertinens ad,* 'in the cottage belonging to me,' etc. Some of the MSS. omit the word.

[2] 'I have a great fancy for this unmanageable (child).' *Durlalita,* i.e., *durlabham ípsitam yasya* [S.], 'difficult to be coaxed or pleased,' 'wayward,' 'naughty.' Káṭavema reads *durlasitáya* and interprets by *dhúrtáya,* 'roguish,' 'mischievous.' The causal sense of the root *lal* is 'to coax,' though *dur-lálita* might then be expected. The primitive idea is certainly that of 'sporting,' 'toying,' 'taking pleasure,' as in the root *las.* So in Vikramorvaśí, Act II., the king complains that his eye-sight has become *durlalitam,* i.e., 'difficult

आलक्ष्यदन्तमुकुलान् अनिमित्तहासैर्
अव्यक्तवर्णरमणीयवचःप्रवृत्तीन्।
अङ्काश्रयप्रणयिनस् तनयान् वहन्तो
धन्यास् तदङ्गरजसा मलिनीभवन्ति[1] ॥ १८१ ॥

तापसी । होदु । ण मं अअं गणेदि ॥ पास्सम् अवलोकयति ॥

तापसी । भवतु । न माम् अयं गणयति ॥ पार्श्वम् अवलोकयति ॥

को एत्थ इसिकुमाराणं ॥ राजानम् अवलोक्य ॥ भद्दमुह । एहि

को ऽत्र ऋषिकुमाराणां ॥ राजानम् अवलोक्य ॥ भद्रमुख[2] । एहि

to be pleased,' 'fastidious' by looking on Urvaśí, and that the beauties of Nature have no longer any charms for him; *upavana-latásu chakshur na badhnáti dhritim tad-angandloka-durlalitam.* The Scholiast there explains the word by *dur-ágrastam.* In the Sáhit.-darp., p. 193, line 1, the following is cited from the Mahábh.: *Dhik dhik súta kim kritaván asi vatsasya me prakriti-durlalitasya,* where *durlalita* is explained by *durvilasita.*

[1] 'Happy (those parents who), carrying (their) little-sons fondly-soliciting-a-refuge-in-their-lap, having-buds-of-teeth-just- [scarcely, slightly] visible by their innocent [causeless, without reason] smiles, while-attempting-charming-prattle-in-indistinct-accents, are soiled by the dust of their (infantine) limbs!' *Álakshya*: *á* is here the prefix of diminution: see p. 228, note 1. *Pranayinah* = *prárthakáh*: Ś., Ch. *Malinî;* the Bengálí have *parushi.* This is the verse with which Chézy is enraptured: '. .. . strophe incomparable, que tout père, on plutôt toute mère, ne pourra lire sans sentir battre son cœur, tant le poète a su y rendre, avec les nuances les plus délicates, l'expression vivante de l'amour maternel.'

[2] 'O gentle sir,' *lit.*, 'O thou with auspicious countenance.' According to the Sáhit.-darp. [p. 179, line 16] *bhadra-mukha* and *saumya* are the titles used by the inferior characters in addressing the king's son: *saumya bhadra-mukhetyevam adhamaistu kumárakah.* They do not seem to be so restricted, as in the 5th. Act the Bengálí MSS. make Gautamí address the king himself as *bhadra-mukha*; and Kátavema extends the application of both terms to

Verse 181. VASANTA-TILAKÁ (variety of ŚAKKARÍ). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170.

दाव । मोएहि दमिणा दुम्मोअहत्थग्गाहेण डिम्भलीलाए बाहीअ-
तावत् । मोचय अनेन दुर्मोचहस्तग्राहेण डिम्भलीलया बाध्य-
माणं बालमिइन्दअं ।
मानं बालमृगेन्द्रकं[1] ।

राजा ॥ उपगम्य । सस्मितं ॥ अयि भो महर्षिपुत्र ।

एवम् आश्रमविरुद्धवृत्तिना
संयमः किमिति जन्मनस् त्वया ।
सत्त्वसंश्रयसुखो ऽपि दूष्यते
कृष्णसर्पशिशुनेव चन्दनं[2] ॥ १८२ ॥

तावसी । भद्दमुह । ण क्खु अअं इसिकुमारओ
तापसी । भद्रमुख । न खलु अयम् ऋषिकुमारः ।

any *mánya*, honorable person: *Bhadra-mukheti mányasyámantrane yathoktam saumya bhadra-mukhetyevam mányo rájnah suto vá.*

[1] 'Release the young lion being tormented in childish play by this (boy) the-grasp-of-whose-hand-is-difficult to unloose.' Some MSS. have *maindam* or *maindaam* for *mrigendram*: the Mackenzie, *miindam*.

[2] 'How is it that by thee, whose behaviour is opposed to (the peaceful character of) a hermitage, (thy) father's humanity [forbearance], that-delights-in-the-protection-of-the-animals is thus outraged; like the sandal-tree by the young of the black serpent?' *Ásrama-viruddha*: compare p. 37, l. 9. *Sanyamah* = *śamah*: K., 'a vow to forbear hurting animals.' *Kim iti* = *kimartham*: K.: *iti* is frequently thus joined with *kim*: compare p. 71, l. 1. *Janmanas* = *janmano hetoh*: K. So *prabhava* = *janma-hetu*: p. 83, line 2, note 1; otherwise I should translate 'from thy birth.' The Bengálí MSS. have *janmadas* and *sanyamí* agreeing with it. *Sukho*: the Mackenzie and Káavema have *guno* [= *dharmah*: K.] *Chandanam*: as to the sandal, see p. 175, note 1. This celebrated tree seems to have paid dearly for the fragrance of its wood: 'the root is infested by serpents; the blossoms by bees; the branches by monkeys; the summits by bears. In

Verse 182. RATHODDHATÁ (variety of TRISHTUBH) containing eleven syllables to the half-line, each half-line being alike.

— ⏑ — ⏑ ⏑ ⏑ — ⏑ — ⏑ — ||

राजा। आकारसदृशं चेष्टितम् एवास्य कथयति[1]। स्थानप्रत्ययात् तु वयम् एवंतर्किणः ॥ यथाभ्यर्थितम् अनुतिष्ठन् बालस्पर्शम् उपलभ्य। आत्मगतं ॥

> अनेन कस्यापि कुलाङ्कुरेण
> स्पृष्टस्य गात्रेषु सुखं ममैवं।
> कां निर्वृतिं चेतसि तस्य कुर्याद्
> यस्यायम् अङ्गात् कृतिनः प्ररूढः[2] ॥ १८३ ॥

तापसी ॥ उभौ णिवण्णिअ ॥ अच्छरिअं अच्छरिअं।

तापसी ॥ उभौ निर्वर्ण्य ॥ आश्चर्यम् आश्चर्यं।

राजा। आर्ये। किमिव।

तापसी। इमस्स बालअस्स दे वि संवादिणी आकिदित्ति वि-

तापसी। अस्य बालकस्य ते ऽपि संवादिनी आकृतिरिति[3] वि-

म्हाविदह्मि। अपरिइदस्स वि दे अप्पडिलोमो संवुत्तोत्ति।

स्मापितास्मि। अपरिचितस्यापि ते ऽप्रतिलोमः संवृत्त इति।

short, there is not a part of the sandal-tree which is not occupied by the vilest impurities:' Hitop., verse 162, ed. Johnson.

[1] 'His behaviour (which is) conformable to his mien says as much [bespeaks it, betokens it].' *Kathayati*: compare p. 224, line 2.

[2] 'Such (being) the-thrill-of-delight in the limbs of me touched by this scion of the family of some one (unknown to me); what bliss must he cause in the heart of that happy-man from whose body [loins] he sprang!' Hindú poets are fond of alluding to the thrilling effect of the touch of a child on the limbs of its parent, and *vice versá*. Compare the parallel passages in the 5th Act of the Vikramorvaśí, and the following from the Máhábh.: *Putra-sparśát sukhatarah sparśo loke na vidyate. Angát*: some MSS., including my own, have *ankát*, 'from whose loins.' *Kritinah* = *bhágyavatah*, 'fortunate.' *Kriti* is properly 'one who has accomplished the desire of his heart.'

[3] 'The speaking-resemblance of form;' 'la ressemblance parlante:' Chézy.

Verse 183. Upajáti or Ákhyánakí (variety of Trishtubh). *See* Verse 41, 107, 121, 126, 142, 156, 158, 166, 169.

राजा ॥ बालम् उपलालयन्[1] ॥ न चेन् मुनिकुमारो ऽयं । अथ को ऽस्य व्यपदेशः ।

तापसी । पुरुवंशः ।

तापसी । पुरुवंशः ।

राजा ॥ आत्मगतं ॥ कथम् एकान्वयो मम । अतः खलु मदनुकारिणम् एनम् अत्रभवती मन्यते । अस्त्येतत् पौरवाणाम् अन्त्यं कुलव्रतं ।

भवनेषु रसाधिकेषु पूर्वं
क्षितिरक्षार्थम् उशन्ति ये निवासं ।
नियतैकयतिव्रतानि पश्चात्
तरुमूलानि गृहीभवन्ति तेषां[2] ॥ १८४ ॥

॥ प्रकाशं ॥ न पुनर् आत्मगत्या मानुषाणाम् एष विषयः[3] ।

[1] *Upalálayan*, 'fondling:' see p. 289, note 2. *Vyapadeśah*, 'family:' see page 204, note 2.

[2] 'This (custom of retiring to a hermitage) is the last family-observance of the descendants of Puru. (They) who first of all for the sake of protecting the earth choose a residence in palaces abounding-in-all-the-pleasures-of-sense, to them [of them] the roots of trees where the one religious vow of ascetics [*i.e.*, control of the passions, mortification] is rigidly maintained, become a dwelling-place.' *Rasádhikeshu*: the Bengálí MSS. have *sudhá-siteshu*, 'white with stucco or chunam.' *Uśanti* [3d pers. pl. pres. of *vaś*] = *ichchhanti*: Ś. = *vánchhanti*: K. *Taru-múláni*: so Manu enjoins that the hermit is to be *vijitendriyo dharáśayo vriksha-múla-niketanah*, 'his passions kept in subjection, sleeping on the bare ground, dwelling at the roots of trees:' vi., 26. It seems to have been a constant practice in ancient India for kings when they had reigned sufficiently long, to retire from the charge of government and betake themselves to penitential exercises. They first associated the Yuva-rája or heir-apparent with themselves, and then left him in quiet possession of the throne.

[3] 'But this (sacred) place is not (accessible) to mortals by their own means [condition].' *Vishayah* = *pradeśah*: Schol., Chézy. The Mackenzie MS. has *katham* for *na*.

Verse 184. Aupachchhandasika. *See* Verses 77, 78.

तापसी । जह भद्दमुहो भणादि । अच्छरासंबन्धेण इमस्स जणणी

तापसी । यथा भद्रमुखो भणति । अप्सरःसम्बन्धेन[1] अस्य जननी

एत्थ देवगुरुणो तवोवणे पसूदा ।

अत्र देवगुरोस्[1] तपोवने प्रसूता ।

राजा ॥ अपवार्य ॥ हन्त द्वितीयम् इदम् आशाजननं ॥ प्रकाशं ॥ अथ सा तत्रभवती किमाख्यस्य राजर्षेः पत्नी ।

तापसी । को तस्स धम्मदारपरिच्चाइणो णाम संकीर्तिदुं चिन्तिस्सदि ।

तापसी । कस् तस्य धर्मदारपरित्यागिनो नाम सङ्कीर्तितुं चिन्तयिष्यति ।

राजा ॥ स्वगतं ॥ इयं खलु कथा माम् एव लक्षीकरोति । यदि तावद् अस्य शिशोर् मातरं नामतः पृच्छेयं ॥ विचिन्त्य ॥ अथवा । अन्यायः परदारपृच्छाव्यापारः[2] ।

तापसी ॥ प्रविश्य मृन्मयूरहस्ता ॥ सव्वदमण । सउन्तलावण्णं पेक्ख ।

तापसी ॥ प्रविश्य मृन्मयूरहस्ता ॥ सर्वदमन । शकुन्तलावण्यं[3] प्रेक्षस्व ।

बालः ॥ सदृष्टिक्षेपं ॥ कहिं वा मे अज्जू ।

बालः ॥ सदृष्टिक्षेपं ॥ कुत्र वा मे अम्बा[4] ।

उभे । णामसारिस्सेण वञ्चिदो मादुवच्छलो ।

उभे । नामसादृश्येन वञ्चितो मातृवत्सलः ।

[1] 'In consequence of her relationship to a nymph.' *Deva-guros* = *Kás-yapasya.*

[2] So reads the Mackenzie MS. The others *tarhy anáryah para-dára-vyavahárah.*

[3] *Śakunta* = *pakshin*, 'a bird.' By joining it with *lávanyam*, the hermitess unconsciously pronounces Śakuntalá. *Śakuntasya pakshino lávanyam. Śakunta-lávanyam śleshena Śakuntalá-śabdah uktah*: Schol. Chézy.

[4] For *ambá* (the reading of the Mackenzie MS., supported by K.) some have *ajjú* for Sanskrit *ajjuká*, and again, subsequently, *ajjuá* for *ajjuká*, where Kátavema has *ajjaá* for *áryaká* or *áryá*. I have everywhere followed Káta-

द्वितीया । वत्स । अस्य मृत्तिकामयूरकस्य रम्यत्वं पश्येति भणितो ऽसि ।

राजा ॥ आत्मगतं ॥ किं वा शकुन्तलेत्यस्य मातुर् आख्या । सन्ति पुनर् नामधेयसादृश्यानि । अपि नाम मृगतृष्णिकेव नाममात्रप्रस्तावो मे विषादाय कल्पते[1] ।

बालः । आर्यके । रोचते मे एष भद्रमयूरकः[2] ॥ इति क्रीडनकम् आदत्ते ॥

प्रथमा ॥ विलोक्य । सोद्वेगं ॥ अहो । रक्षाकरण्डकम्[3] अस्य मणिबन्धे न दृश्यते ।

vema in rejecting *ajjuká*, as, according to Amara [I., 1, 7, 11] and Sáhit.-darp. [p. 179 at end], this word, in theatrical language, is applied only to a *vésyá* or harlot.

[1] 'Perhaps the mention of a mere name, like the mirage-of-the-desert, is destined to (cause) me bitter-disappointment.' *Mriga-trishniká*: see p. 250, note 1 at end. *Náma-mátra-prastávo* may mean 'the occasion of a mere name,' but the verb *pra-stu* has the sense of 'mentioning,' 'declaring.' *Kalpate*, 'is sufficient,' or simply 'becomes a cause of:' compare p. 191, l. 5, p. 260, l. 12.

[2] A peacock, whether living or in the form of a toy, seems to have been a favourite play-thing. So the boy in the fifth Act of the Vikramorvasí: *yah suptaván madanke tam me játa-kalápam preshaya śikhinam.* For *árye* the Bengálí have *antike*. *Antiká = bhaginí jyeshthá = dhátrí*: Ś.

[3] 'The amulet,' 'the talisman,' lit. the guardian casket, the magical casket. One sense, however, of *karandaka* is 'a kind of plant,' or 'herb:'

राजा । अलम् अलम् आवेगेन । नन्विदम् अस्य सिंहशावविमर्दात् परिभ्रष्टं ॥ इत्यादातुम् इच्छति ॥

उभे । मा खु मा खु । एदं अविलम्बिअ कहं गहिदं णेणं ॥

उभे । मा खलु मा खलु । एतद् अविलम्ब्य कथं गृहीतम् अनेन ॥

इति विस्मयाद् उरोनिहितहस्ते परस्परम् अवलोकयतः ॥

राजा । किमर्थं प्रतिषिद्धाः स्मः ।

पथमा । सुणादु महाराओ । एसा अवराजिदा णाम ओसही

प्रथमा । शृणोतु महाराजः । एषा अपराजिता[1] नाम ओषधिर्

इमस्स जादकम्मसमए भअवदा मारीएण दिण्णा । एदं किल मादा-

अस्य जातकर्मसमये भगवता मारीचेन दत्ता । एतां किल माता-

पिदरो अप्पाणं च वज्जिअ अवरो भूमिपडिदं ण गेण्हादि ।

पितराव् आत्मानं च वर्जयित्वा अपरो भूमिपतितां न गृह्णाति ।

राजा । अथ[2] गृह्णाति ।

पथमा । तदो तं सप्पो भविअ दंसइ ।

प्रथमा । ततस् तं सर्पो भूत्वा दशति ।

राजा । भवतीभ्यां कदाचिद् अस्याः प्रत्यक्षीकृता विक्रिया ।

Compare the next note. It was probably a kind of locket, containing some herb with talismanic properties, worn round the waist, to serve as an amulet. *Karaṇḍaka* certainly usually signifies 'a little box,' but it may possibly be the name for the herb itself. Káṭavema explains it by *rakshá-ghuṭiká* [? *guṭiká*], 'a magical ball.' Some of the Bengálí have *rakshá-káṇḍo*; Śankara and Chandra-ś., *rakshá-gaṇḍo* and *rakshá-gaṇḍako*.

[1] 'This herb, called *aparájitá* [unconquered, invincible], was given by his reverence Kaśyapa to this child, on the occasion of the natal (ceremony).' As to the name *aparájitá*, compare p. 266, note 2. The *játa-karma* is the fourth of the twelve Sanskáras, or purificatory rites, described in Manu [ii., 27, etc.], and the first after the child's birth: compare p. 258, note 2, p. 198, note 3. It was performed by giving the child honey and clarified butter out of a golden spoon, before separating the navel-string.

[2] *Atha* must here be equivalent to *yadi tu*, 'supposing now.'

उभे । अनेकशः ।

राजा ॥ सहर्षं । आत्मगतं ॥ कथम् इव सम्पूर्णमपि मे मनोरथं नाभिनन्दामि ॥ इति बालं परिष्वजते ॥

द्वितीया । सुव्रते । एहि । इमं वृत्तान्तं नियमव्यापृतायै शकुन्तलायै निवेदयावः ॥ इति निष्क्रान्ते ॥

बालः । मुञ्च मां । यावद् अम्बायाः सकाशं गमिष्यामि ।

राजा । पुत्रक । मया सहैव मातरम् अभिनन्दिष्यसि ।

बालः । मम खलु तातो दुष्यन्तः । न त्वं ।

राजा ॥ सस्मितं ॥ एष विवाद एव प्रत्याययति[1] ।

॥ ततः प्रविशत्येकवेणीधरा[2] शकुन्तला ॥

शकुन्तला । विकारकाले ऽपि[3] प्रकृतिस्थां सर्व्वदमनस्य औषधिं श्रुत्वा न मे आशा आसीद् आत्मनो भागधेयेषु[4] । अथवा यथा सा-

[1] 'Even this contradiction convinces me.' *Pratyáyayati,* 'causes me to believe,' 'me inducit ad credendum:' compare page 215, line 13.

[2] Compare Megh., verse 90 [*sárayanti eka-veṇím kareṇa*], and verse 98 [*abalá-veṇi-mokshotsukáni*]. The Hindú women collect their hair into a single long braid, as a sign of mourning, when their husbands are dead, or absent for a long period.

[3] 'Even at the time of metamorphose,' i.e., even on an occasion when it ought to have changed its form. As to *prakṛiti,* 'the natural form or state,' as opposed to *vikára,* compare p. 72, line 2. *Aushadhi*: see p. 296, note 1.

[4] 'I had no hope in my own destiny,' 'I had no trust in my fortunes.'

णमदीए आचक्खिदं । तह सम्भावीअदि एदं ।
नुमत्या आचष्टं[1] । तथा सम्भाव्यते एतत् ।

राजा ॥ शकुन्तलां विलोक्य ॥ अये । सेयम् अत्रभवती शकुन्तला । यैषा

वसने परिधूसरे वसाना
नियमक्षाममुखी धृतैकवेणिः ।
अतिनिष्करुणस्य शुद्धशीला
मम दीर्घं विरहव्रतं[2] बिभर्ति ॥ १८५ ॥

शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥ ण क्खु अज्जउत्तो
शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥ न खलु आर्य्यपुत्र

[1] Compare page 262, lines 10 and 12.

[2] 'She who, wearing a pair of dark-grey vestments, having a countenance emaciated by penitential-exercises, bearing (on her head) a single braid of hair, chaste [pure] in her behaviour, undergoes a long vow of separation from me, excessively unmerciful.' *Vasane*, acc. du. neut.: see p. 158, note 1, and compare *vásasí* in Mrichchhakati, Act 4. It seems that men's clothes, as well as women's, consisted of two pieces: compare in Bhatti, iii., 20, *manorame vastre*, which, in one commentary, is rendered by *manoramam vastra-dwayam*, and, in the other, by *cheto-hárini vastre*. *Pari-dhúsare*: as the preposition *á* is employed diminutively, so the prepositions *pari* and *sam* give force and intensity, much as περὶ and σὺν in Greek, and *per* and *con* in Latin. *Pari* is even more intensitive than *sam*: thus, *samápti*, 'completion,' *pari-samápti*, 'entire completion;' *sampúrna*, 'very full,' *pari-púrna*, 'completely filled;' *san-śushka*, 'dried up,' *pari-śushka*, 'quite dried up; *ápándu*, 'palish,' *pari-pándu*, 'very pale;' *pari-śránta*, 'completely wearied, etc., etc. *Dhritaika-veni*: see p. 297, note 2. Śankara and Chandra-śekhara quote the following from Bharata: *amaláswavadhháranam* [? *amalá avadhháranam*: Ś.] *alakánám cha kalpanam anulepana-sanskáram na kuryát pathikánganá* ['a woman whose husband is absent on a journey:' compare p. 230, note 1]; *pándu-chháyá kriśa-tanur veni-yuta-śiroruhá lambálaká dína-veśá vibhúshana-vivarjitá.*

Verse 185. AUPACHCHHANDASIKA. *See* verses 77, 78, 184.

विश्व । तदो को एसो दाणिं किदरक्खामङ्गलं दारअं मे गत्तसं-
इव । ततः क एष इदानीं कृतरक्षामङ्गलं[1] दारकं मे गात्रसं-
सग्गेण दूसेदि ।
सर्गेण दूषयति ।

बालः ॥ मादरम् उपेत्य ॥ अम्ब । को एसो पुरिसो मं पुत्तेत्ति
बालः ॥ मातरम् उपेत्य ॥ अम्ब[2] । क एष पुरुषो मां पुत्रेति
आलिङ्गदि ।
आलिङ्गति ।

राजा । प्रिये । क्रौर्यमपि मे त्वयि प्रयुक्तम् अनुकूलपरिणामं संवृत्तं । यद् अहम् इदानीं त्वया प्रत्यभिज्ञातम् आत्मानं पश्यामि ।

शकुन्तला ॥ अत्तगदं ॥ हिअअ । समस्सस समस्सस । परि-
शकुन्तला ॥ आत्मगतं ॥ हृदय । समाश्वसिहि समाश्वसिहि । परि-
च्चत्तमच्छरेण अणुअम्पिदम्हि दैव्वेण । अज्जउत्तो क्खु एसो ।
त्यक्तमत्सरेण अनुकम्पितास्मि दैवेन । आर्यपुत्रः खलु एषः ।

राजा । प्रिये ।

स्मृतिभिन्नमोहतमसो दिष्ट्या प्रमुखे स्थितासि मे सुमुखि ।
उपरागान्ते शशिनः समुपगता रोहिणी योगं[3] ॥ १८६ ॥

'Furnished with a lucky talisman,' 'protected by an auspicious amulet.' As to *árya-putra* in the preceding line, see p. 196, note 3.

[2] The feminine *ambá* makes its vocative *amba*, by special rule.

[3] 'By-the-kindness-of-fortune, O lovely-faced-one, thou standest (once again) before me, the darkness of whose delusion is dispelled by recollection. At the end of the eclipse, Rohiṇí has been (again) brought to an union with the moon.' *Dishṭyá* is generally an exclamation equivalent to 'Hail!' 'good luck!' corresponding to Shakspere's 'Now fair befall thee!'' I have preferred to regard it here as an adverbial instrum. case, 'by the kindness of destiny,' 'fortunately,' 'happily.' *Uparága*: the following is the Hindú

Verse 186. ÁRYÁ *or* GÁTHÁ. *See* Verse 2.

⏑⏑— | ⏑—⏑ | ⏑⏑⏑— || —— | ⏑⏑— | ⏑—⏑ | —⏑⏑ | ⏑
—⏑⏑— | —— | ⏑⏑— || ⏑⏑⏑⏑ | —— | ⏑⏑ | —⏑ | —

शकुन्तला । जयतु जयतु आर्यपुत्रः ॥ इत्यर्द्धोक्ते वाष्पकण्ठी[1] विरमति ॥

राजा । सुन्दरि ।

वाष्पेण प्रतिषिद्धे ऽपि जयशब्दे जितं मया ।
यत् ते दृष्टम् असंस्कारं पाटलोष्ठपुटं मुखं ॥ १८७ ॥[2]

बालः । अम्ब । क एषः ।

notion of eclipses:—A certain demon, which had the tail of a dragon, was decapitated by Vishṇu at the churning of the ocean; but, as he had previously tasted of the amṛit or nectar reproduced at that time, he was thereby rendered immortal, and his head and tail, retaining their separate existence, were transferred to the stellar sphere. The head was called Ráhu and became the cause of eclipses, by endeavouring, at various times, to swallow the sun and moon. *Rohiṇí*: as to the love of the moon for Rohiṇí, the fourth lunar constellation, see p. 113, note 2.

[1] Lit., 'Having tears in her throat,' i.e., 'having her voice choked with tears.' *Váshpa* is not the tear itself, but the lachrymal moisture [see p. 169, note 2 in middle] which may find its way into the throat and impede the utterance.

[2] 'Though the (utterance-of) the word 'victory' be obstructed by (thy) weeping, victory-has-been-gained by me, since thy unadorned countenance, having-the-surface [skin] -of-its-lips-pale-red, has been seen (by me).' *Jaya-śabda*, the word 'Victory!' i.e., *jayatu* or *vijayí-bhava* was the regular form of saluting kings: compare p. 65, note 2. *Asanskáram*, so reads the Taylor MS.; the others have *asanskára*, which violates the usual cæsura. If the latter be retained, translate 'the skin of whose lips is pale red from the absence of colouring or paint.' There is no doubt that unpainted lips were a sign of mourning, but this is sufficiently implied in *páṭaloshṭha*, and it is a question whether *sanskára* can ever mean 'paint.' Some of the Bengálí, and

Verse 187. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164, 173, 177, 178, 179.

शकुन्तला । वच्छ । दे भाअहेआइं पुच्छेहि ।

शकुन्तला । वत्स । ते भागधेयानि पृच्छ ।

राजा ॥ शकुन्तलायाः पादयोः प्रणिपत्य[1] ॥

सुतनु हृदयात् प्रत्यादेशव्यलीकम् अपैतु ते
किमपि मनसः सम्मोहो मे तदा बलवान् अभूत् ।
प्रबलतमसाम् एवम्प्रायाः शुभेषु हि वृत्तयः
स्रजमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया[2] ॥ १८८ ॥

शकुन्तला । उट्ठेदु अज्जउत्तो । णूणं मे सुचरिअप्पडिबन्धअं

शकुन्तला । उत्तिष्ठतु आर्यपुत्रः । नूनं मे सुचरितप्रतिबन्धकं

पुराकिदं तेसु दिअसेसु परिणाममुहं आसि । जेण साणुक्कोसो वि

पुराकृतं तेषु दिवसेषु परिणाममुखम् आसीत् । येन सानुक्रोशो ऽपि

amongst them the old MS. [Bodleian, 233], supported by Śankara and Chandra-śekhara, read *asanskárál lolálakam idam mukham*, 'this countenance, having its curls hanging loosely from want of dressing.' *Oshtha-puta*, 'the covering of the lip;' so *akshi-puta*, 'the skin covering the eye,' 'the eye-lid.' The student is reminded that in a compound, *oshtha* optionally causes the elision of a preceding *a*. The Mackenzie MS. has *pátaloshtham mukham priye*.

[1] Śankara quotes the following from Bharata: *Kákubhih pranipátaiś cha bhágya-nindádibhis tathá, evam krite cha narínám purusho 'ti-priyo bhavet.*

[2] 'O fair one! let the unpleasant-feeling [unpleasantness] of (my) repudiation (of thee) depart from thy heart. Somehow-or-other at that time the infatuation of my mind was strong. For such, for the most part, is the behaviour of those over-whom-(the quality of)-darkness-has-the-mastery, on happy (auspicious)-occasions. A blind man shakes off even the garland thrown on his head, suspecting it to be [with the suspicion of its being] a snake.' *Vyalíkam* = *apriyam*, K. = *vipriyam*, Ch. *Apaitu*: some of the Bengálí MSS. have *upaitu*, which is unintelligible. *Kimapi*, i.e., *anirvachaníya-rúpam yathá syát*, 'in a manner not to be explained:' Ś. *Tadá* = *pratyádeśa-kále*, 'at the time of repudiation.' *Prabala-tamasám*, *prabalam ajnánam yesham te tathoktáh*: K. According to the Hindú philosophy there were three qualities or properties incident to the state of humanity, viz.: 1. *Sattwa*, 'excellence' or

Verse 188. Hariṇí (variety of Atyashṭi). See Verse 66, 99.

अज्जउत्तो मइ विरसो संवुत्तो ॥ राजोत्तिष्ठति ॥ अह कहं अज्ज-
आर्यपुत्रो मयि विरसः संवृत्तः[1] ॥ राजोत्तिष्ठति ॥ अथ कथम् आर्य-
उत्तेण सुमरिदो दुक्खभाई अअं जणो ।
पुत्रेण स्मृतो दुःखभागी अयं जनः ।

राजा । उद्धृतविषादशल्यः[2] कथयिष्यामि ।

मोहान् मया सुतनु पूर्वम् उपेक्षितस् ते
यो वाष्पविन्दुर् अधरं परिबाधमानः ।
तं तावद् आकुटिलपक्ष्मविलग्नम् अद्य
वाष्पं प्रमृज्य विगतानुशयो भवेयं[3] ॥ १८९ ॥

॥ इति यथोक्तम् अनुतिष्ठति ॥

'goodness' [quiescence], whence proceed truth, knowledge, purity, etc. 2. *Rajas*, 'passion,' or 'foulness' [activity], which produces lust, pride, falsehood, etc., and is the cause of pain. 3. *Tamas*, 'darkness' [inertia], whence proceed ignorance, infatuation, delusion, mental blindness, etc. *Śubheshu* = *sat-karmasu*, 'in auspicious matters:' Ś. *Vrittayah* = *vyávahárâh*: Ś. *Dhunoti* = *nirasyati*: K. *Srajam*: see p. 272, note 2.

[1] 'Assuredly my (evil) deeds committed in a former (birth), opposed to virtuous conduct, were in those days drawing towards (their appointed evil) issue, (seeing) that my husband, although of-a-compassionate-nature, became unfeeling towards me.' *Purá-kritam*, i.e., *janmántara-karma*, Ś.: see p. 185, note 3 at end. *Parináma-mukham* [*parinatábhimukham*: K.], 'about to issue in their appointed fruit, in their matured result,' 'ripe for an evil result.' *Parináma* is 'the last stage of anything,' 'the stage of ripeness or maturity,' 'the final result:' *mukha* like *unmukha* [lit., 'looking towards'], has here the sense of 'tending towards,' 'being about,' 'being on the point.'

[2] Compare p. 272, l. 8; and *uddharen no hridaya-śalyam* in Vikram., Act 1.

[3] 'O graceful lady! I should in a manner be freed from (my) remorse by wiping off that moisture now clinging to thy slightly curved eye-lashes, which formerly (in the form of) a tear-drop corroding thy lip, was unnoticed [overlooked] by me through mental-delusion.' *Púrvam*, i.e., *pratyádeśa-*

Verse 189. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181.

सउन्दला ॥ णाममुद्दं दट्ठूण ॥ अज्जउत्त । एदं तं अङ्गुलीअअं ।

शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥ आर्यपुत्र । एतत् तद् अङ्गुलीयकं ।

राजा । अस्माद् अङ्गुलीयोपलम्भात् खलु स्मृतिर् उपलब्धा ।

सउन्दला । विसमं किदं णेण । जं तदा अज्जउत्तस्स पच्चाअण-

शकुन्तला । विषमं कृतम् अनेन । यत् तद् आर्यपुत्रस्य प्रत्यायन[1]-

काले दुल्लहं आसि ।

काले दुर्लभम् आसीत् ।

राजा । तेन हि ऋतुसमवायचिह्नं प्रतिपद्यतां लता कुसुमं[2] ।

सउन्दला । ण से विस्ससामि । अज्जउत्तो एव्व णं धारेदु ।

शकुन्तला । न अस्मै विश्वसामि । आर्यपुत्र एव एतद् धारयतु ।

॥ ततः प्रविशति मातलिः ॥

मातलिः । दिष्ट्या[3] । धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन चायुष्मान् वर्धते ।

राजा । अभूत् सम्पादितस्वादुफलो मे मनोरथः । मातले । न

velâyâm. *Paribâdhamâna* = *pîdayan*: Ś. *Âkutila*: compare *âtâmra*, p. 228, l. 5, and p. 298, note 2. *Vigatânuśayo* = *apagata-paśchât-tâpo*. For *vâshpam* in the fourth line, some of the Bengálí have *kânte*, unsupported by any of the Devanágarí MSS. The repetition of *vâshpa* seems at first unnecessary, but not if it be borne in mind that *vâshpa* is, appropriately, the moisture in the eye, and *vâshpa-vindu*, the tear-drop when it has left the eye: see p. 169, note 2 in middle.

[1] A noun formed from the causal verb explained in p. 297, note 1.

[2] 'Therefore let the creeper receive again (its) flower, as a pledge [mark, token] of its inseparable-union with the (spring) season,' i.e., 'Receive thou back this ring, as the beautiful twining plant receives again its blossom, in token of its reunion with the spring.' *Tena hi*, with the sense of 'therefore,' occurs very frequently in dramatic composition: compare p. 81, l. 2, p. 83, l. 2, and p. 85, l. 1. *Ṛitu*: see p. 228, note 1 at end. *Samavâya*, 'inseparable or intimate connexion.' The Bengálí MSS. have *ṛitu-samâgamâśansi*, and Śankara *ṛitu-sangama-sûchakam*.

[3] *Dishtyâ*, see p. 299, note 3. As to *putra-mukha*, etc., see p. 222, note 2.

खलु विदितो ऽयम् आखण्डलेन[1] वृत्तान्तः स्यात् ।

मातलिः ॥ सस्मितं ॥ किम् ईश्वराणां परोक्षं । एत्वायुष्मान् । भगवान् मारीचस् ते दर्शनं[2] वितरति ।

राजा । शकुन्तले । अवलम्ब्यतां पुत्रः । त्वां पुरस्कृत्य भगवन्तं द्रष्टुम् इच्छामि ।

शकुन्तला । जिह्रेमि आर्य्यपुत्रेण सह गुरुसमीपं गन्तुं ।

राजा । अप्याचरितव्यम् अभ्युदयकालेषु[3] । एह्येहि ।

॥ सर्वे परिक्रामन्ति ॥

॥ ततः प्रविशत्यदित्या सार्द्धम् आसनस्थो मारीचः ॥

मारीचः ॥ राजानम् अवलोक्य ॥ दाक्षायणि ।

पुत्रस्य ते रणशिरस्ययम् अग्रयायी
दुष्यन्त इत्यभिहितो भुवनस्य भर्ता ।
चापेन यस्य विनिवर्तितकर्म जातं
तत् कोटिमत् कुलिशम् आभरणं मघोनः[4] ॥ १९० ॥

[1] *Ákhaṇḍala* is one of a class of epithets [such as *puran-dara, bala-bhit, giri-bhid,* etc.] applied to Indra, as breaking cities, mountains, etc., into fragments with his thunderbolt: see p. 86, note 1.

[2] 'Allows thee a sight (of him),' *i.e.,* 'Graciously permits thee to be presented to him,' 'vouchsafes thee an audience.'

[3] 'But on joyful [festive] occasions the (usual) practise must be observed.' The Mackenzie MS. has *gantavyam* for *ácharitavyam.*

[4] 'O Dákshâyiní [*i.e.,* Aditi: see p. 284, note 3], this is he that marches foremost at the head of thy son's [Indra's] battles, the so-called 'Dushyanta,' the lord [protector] of the earth, through whose bow that edged thunderbolt of Indra, having rested from its work, has become (a mere) ornament.' *Raṇa-śirasi*: compare p. 268, line 8, and p. 87, note 1. *Koṭimat* = *ságram* = *tíkshṇam.* *Kuliśam* = *vajram.* *Maghavan,* 'Indra,' may change *va* to *u* before the accus. pl. and other vowel terminations.

Verse 190. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.

अदितिः । सम्भावनीयानुभावा अस्य आकृतिः[1] ।

मातलिः । आयुष्मन् । एतौ पुत्रप्रीतिपिशुनेन चक्षुषा[2] दिवौकसां पितराव् आयुष्मन्तम् अवलोकयतः । ताव् उपसर्प ।

राजा । मातले । एतौ

प्राहुर्·द्वादशधास्थितस्य मुनयो यत् तेजसः कारणं
भर्तारं भुवनत्रयस्य सुषुवे यद् यज्ञभागेश्वरं ।
यस्मिन्न् आत्मभुवः परो ऽपि पुरुषश् चक्रे भवायास्पदं
द्वन्द्वं दक्षमरीचिसम्भवम् इदं तत् स्रष्टुर् एकान्तरं[3] ॥ १९१ ॥

[1] 'His dignity may be inferred from his form,' *lit.*, 'his form has its dignity inferrible.'

[2] 'With an eye that betrays [betokens] affection for (thee as for) a son.' *Piśuna*: compare p. 278, line 5.

[3] 'This is that pair [Aditi and Kaśyapa], the offspring of Daksha and Maríchi, one remove from the Creator [Brahmá], which (said pair) sages call the cause [origin, author, maker] of the solar-light, subsisting in twelve forms [having a twelve-fold subsistence], which (pair) begot the ruler of the three worlds, the lord of the (Gods who are the) sharers of (every) sacrifice, (and) in which (pair) Náráyaṇa (or Vishṇu), he (who was) even superior to the Self-existent [Brahmá], chose [made] the site for (his) birth.' *Dwádaśadhá*: there are twelve Ádityas or forms of the sun, which represent him in the several months, or, as some say, attend upon his car: see p. 280, note 1. They are the children of Aditi and Kaśyapa, and the gods Vishṇu and Indra are reckoned among them. The other ten, according to the Vishṇu-puráṇa [p. 234], are Dhátṛi, Aryamat, Mitra, Varuṇa, Vivaswat, Púshan, Parjanya, Anśu, Bhaga, and Twashṭri; but the names of the Ádityas vary in the other Puránas. *Tejasah*, i.e., *súryátmakasya*, 'consisting of the sun:' K.: = *súryasya*: Ś.: = *ádityasya*: Schol. Chézy. *Bhuvana-trayasya*, i.e., *swarga-martya-pátálasya*: Ś. [see p. 314, note 3]. *Yajna-bhágeśwaram* may simply mean 'the lord of a share of (every) sacrifice;' it seems, however,

Verse 191. Śárdúla-vikrídita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149, 172, 175, 176.

मातलिः । अथ किं

राजा ॥ प्रणिपत्य ॥ उभाभ्यामपि[1] वासवानुयोज्यो दुष्यन्तः प्रणमति ।

मारीचः । वत्स । चिरं जीव । पृथिवीं पालय ।

अदितिः । वत्स । अप्रतिरथो [illegible] ।

अदितिः । वत्स । अप्रतिरथो[2] भव ।

likely that *yajna-bhága* is here synonymous with '*kratu-bhuj*, 'a god,' though *yajna-bháj* would be the more usual form. *Átma-bhuvah* [abl. case from *átma-bhú*] = *swayambhuvah* = *brahmanah*: K., Ch. *Paro* = *śreshtho*. *Purusha* = *Vishnu*: K.: = *Náráyana*: Ś., Ch. *Bhaváya* = *janmane*: K. = *avatáráya*: Ś. *Áspadam* = *pratishthám* = *sthitim*: K, Ś. *Upendrávatárasya káranam uktam bhavati*: K. *Dwandwam* = *mithunam* = *strí-punsayor yugalam*. *Srashtur* = *Brahmanah*: K., Ś. *Ekántaram* = *ekántaritam*: Ś. *Ekah purushah antaram vyavadhánam yasya tat tathoktam. Brahmano Maríchih, Maríchch Kaśyapah, Brahmano Dakshah, Dakshád Aditir iti ekántaram*: K. *Ekah purusho antaram antardhánam yasya tad dwandwam*: Chézy. As Kaśyapa and Aditi were the grandchildren of Brahmá, they were only removed from him by Maríchi and Daksha, their parents and his children: see p. 280, note 1. Vishnu, as Náráyana, or the supreme spirit, [*purusha*] moved over the waters before the creation of the world, and from his navel came the lotus from which Brahmá sprang. As Vishnu, or the Preserver, he became incarnate in various forms, and chose Kaśyapa and Aditi, from whom all human beings were descended, as his medium of incarnation or place of birth, especially in the Avatára in which he was called 'Upendra,' (or *Indránuja, Indrávaraja*) 'Indra's younger brother' [according to some identified with Krishna], and in his Vámana, or Dwarf-Avatára: see p. 276, note 1. *Purusha* is properly 'that which sleeps or abides in the body' [*puri śete*]. The worshippers of Vishnu identify him with Náráyana and with Brahma, and name him Mahá-purusha, Purushottama, *i.e.*, 'the supreme spirit,' thus exalting him above Brahmá, the Creator. Kálidása seems by this verse to include himself among the Vaishnavas.

[1] *Ubhábhyám* [dat. dual.], i.e., *Aditi-Máríchábhyám*: Ś. '*Vásavánuyojyo* = *Indrájná-kárí*, 'Indra's servant:' Ś. The Bengálí MSS. have *vásavaniyojyo*: compare p. 273, line 4.

[2] 'An invincible hero:' see p. 177, line 8, note 2 in middle.

शकुन्तला । दारअसहिदा वो पादवन्दणं करेमि ।

शकुन्तला । दारकसहिता वां पादवन्दनं करोमि ।

मारीचः । वत्से ।

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः ।

आशीर् अन्या न ते योग्या पौलोम्या सदृशी[1] भव ॥ १९२ ॥

अदिति । जादे । भत्तुणो बहुमदा होहि । अवस्सं दीहाउ

अदितिः । जाते । भर्तुर् बहुमता भव । अवश्यं दीर्घायुर्

वच्छओ उहअकुलणन्दणो होदु । उवविसह ।

वत्स उभयकुलनन्दनो भवतु । उपविशत ।

॥ सर्वे[2] प्रजापतिम् अभित उपविशन्ति ॥

मारीचः ॥ एकैकं निर्दिशन् ॥

दिष्ट्या शकुन्तला साध्वी सदपत्यम् इदं भवान् ।

श्रद्धा वित्तं विधिश् चेति त्रितयं तत् समागतं[3] ॥ १९३ ॥

[1] '(Thy) husband (being) like Indra, thy son resembling Jayanta [Indra's son], no other blessing (would be) suitable to thee: mayst thou be like Paulomí!:' see p. 272, note 2 at end. As to *Ákhaṇḍala*, see p. 304, note 1.

[2] As to the title Prajápati, see p. 280, note 1.

[3] 'All hail! the virtuous Śakuntalá, (her) noble offspring, your highness (Dushyanta)! Piety [faith], Fortune [wealth], Action: this trio is here combined.' *Dishṭyá*: see p. 299, note 3. *Sad*, i.e., *ubhaya-kula-guṇa-sampannam*. *Śraddhá*, being feminine, of course represents Śakuntalá; *Vittam*, being neuter, her offspring [*apatyam*], viz., Sarva-damana or Bharata; and *Vidhi*, being masculine, Dushyanta. *Vidhi*, according to Chandra-śekhara, is *veda-bodhitácharaṇam*, 'putting in practice the precepts of the Vedas;' it may, perhaps, imply power as exhibited in action. A parallel passage occurs in Ragh., ii., 16: *Babhau sá tena śraddheva sákshád vidhinopapanná*, which Stenzler renders 'She appeared [shone forth] like Faith visibly manifested, accompanied by action [works].'

Verse 192. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164, 173, 177, 178, 179, 187.

Verse 193. Śloka or Anushṭubh. *See* preceding verse.

राजा । भगवन् । प्राग् अभिप्रेतसिद्धिः । पश्चाद् दर्शनं । अतो ऽपूर्वः खलु वो ऽनुग्रहः[1] । कुतः ।

उदेति पूर्वं कुसुमं ततः फलं
घनोदयः प्राक् तदनन्तरं पयः ।
निमित्तनैमित्तिकयोर् अयं क्रमस्
तव प्रसादस्य पुरस् तु सम्पदः[2] ॥ १९४ ॥

मातलिः । एवं विधातारः प्रसीदन्ति[3] ।

राजा । भगवन् । इमाम् आज्ञाकरीं[4] वो गान्धर्वेण विवाहविधि-

[1] 'First (came) the accomplishment of my desires; afterwards, the sight (of thee). Hence thy favour (towards me) has indeed been unprecedented.' Śankara gives the following interpretation: *Śakuntalá-prápakam bhavad-darśanam bhavishyati iti evam mamábhipretam ásít, távat prabhávát darśana-púrvam nirvyúdham. Tathá cha naimittikánantaram nimittotpattir iti anu-grahasyápúrvatwam iti bhávah*: 'My desire was that the sight of thee might lead to my recovery of Śakuntalá. But (my meeting her) was arranged through (thy) divine power, before my presentation to thee. Thus after the effect was the appearance of the cause. The meaning is, that the favour (of my seeing thee and receiving thy blessing) did not precede (the attainment of my desire), and hence that the favour was unprecedented, as the accomplishment of my wishes ought naturally to have resulted from thy blessing.' There seems to be a double meaning in *apúrvah*.

[2] 'First appears the blossom, then the fruit; first the rising of clouds, afterwards the rain. This (is) the regular-course of cause and effect; but the success-of-my-wishes (came) before thy favour.' *Naimittika*, 'that which is connected with the *nimitta* or is dependant on it,' 'the effect.' *Puras* = *prathamatas*: Ś. *Sampadah* [nom. pl.] = *abhishta-siddhih*: Ś. It is clearly meant to be synonymous with *abhipreta-siddhih* in the previous clause.

[3] 'Thus (it is that) the creators of-all-beings perform favours.' *Vidhátri* must here be equivalent to Prajápati: see p. 280, note 1.

[4] See page 127, note 4, and page 134, line 4.

Verse 194. VANŚASTHAVILA (variety of JAGATÍ.) *See* Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161, 174, 180.

गोपयम्य कस्यचित् कालस्य[1] बन्धुभिर् आनीतां स्मृतिशैथिल्यात् प्रत्यादिशन्न् अपराद्धो ऽस्मि तत्रभवतो युष्मत्सगोत्रस्य कण्वस्य[2] । पश्चाद् अङ्गुलीयकदर्शनाद् ऊढपूर्वां तद्दुहितरम् अवगतो ऽहं । तच्चित्रम् इव मे प्रतिभाति ।

यथा गजो नेति समक्षरूपे
तस्मिन्न् अतिक्रामति संशयः स्यात् ।
पदानि दृष्ट्वा तु भवेत् प्रतीतिस्
तथाविधो मे मनसो विकारः[3] ॥ १९५ ॥

मारीचः । वत्स । अलम् आत्मापराधशङ्कया[4] । सम्मोहो ऽपि त्वय्यनुपपन्नः । श्रूयतां ।

राजा । अवहितो ऽस्मि ।

मारीचः । यदैवाप्सरस्तीर्थावतरणात्[5] प्रत्यक्षवैक्लव्यां शकुन्तलाम्

[1] *Kasyachit kálasya*, i.e., *kasminśchit kále*: Ch.

[2] Called Káśyapa as being of the race of Kaśyapa: see p. 22, note 1.

[3] 'As if one were to say, "(that) is not an elephant," its form being before one's eyes, and doubt were to arise (in one's mind) on its walking past, but conviction were to take place after seeing its footsteps; of such a kind has been the change of my mind,' *i.e.*, My mind has passed through similar transitions. Thus, as Káṭavema observes, when Dushyanta first saw Śakuntalá, he repudiated her [see p. 199, l. 7, and p. 200, l. 9]; when she passed out of his presence, he began to relent and doubt [see the last verse of Act V., p. 215]; and, when he saw the ring, he was convinced she was his wife. *Neti*: see p. 140, note 2 in middle. *Samaksha-rúpe*, i.e., *samaksha-vidyamána-rúpe*: Ch. *Padáni* = *pada-chihnáni*: Ch. *Vikárah* = *swarúpányathá-bhávah*: Ś. May not *sanśayah* govern both lines? thus: 'As if there were a doubt that that is not an elephant, while he is marching along, his form obvious to the eye.'

[4] The Mackenzie MS. and my own have *aparádha*; the others, *apachára*.

[5] 'After [in consequence of] her descent to Apsaras-tírtha:' see p. 271, note 1, and p. 215, l. 2. According to Śankara, *Apsaras-tírtha* = *sachi-*

Verse 195. UPAJÁTI or ÁKHYÁNAKÍ (variety of TRISHṬUBH). *See* Verses 41, 107, 121, 126, 142, 156, 158, 166, 169, 183.

आदाय मेनका दाक्षायणीम् उपगता । तदैव ध्यानाद् अवगतो ऽस्मि ।
दुर्वाससः शापाद् इयं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा
नान्यथेति । स चायम् अङ्गुलीयकदर्शनावसानः ।[1]

राजा ॥ सोच्छ्वासं ॥ एष वचनीयान्[2] मुक्तो ऽस्मि ।

शउन्तला ॥ स्वगतं ॥ दिट्ठिआ । अकारणपच्चादेसी ण अज्जउत्तो ।
शकुन्तला ॥ स्वगतं ॥ दिष्ट्या । अकारणप्रत्यादेशी न आर्यपुत्रः ।
ण क्खु सत्तं अत्ताणं सुमरेमि । अहवा पत्तो मए स हि सावो वि-
न खलु शप्तं[3] आत्मानं स्मरामि । अथवा प्राप्तो मया स हि शापो वि-
रहसुण्णहिअआए ण विदिदो । जदो सहीहिं सन्दिट्ठम्हि । भत्तुणो
रहशून्यहृदयया[4] न विदितः । यतः सखीभ्यां सन्दिष्टास्मि । भर्तुर्
अङ्गुलीअअं दंसइदव्वं त्ति ।
अङ्गुलीयकं दर्शयितव्यमिति ।

मारीचः । वत्से । चरितार्थासि[5] । सहधर्मचारिणं प्रति न त्वया
मन्युः कार्यः । पश्य ।

शापाद् असि प्रतिहता स्मृतिरोधरूक्षे
भर्तर्यपेततमसि प्रभुता तवैव ।

tírtha: see p. 205, l. 2. Menaká was Śakuntalá's mother: see p. 43, l. 10.

[1] 'That this thy poor faithful [lawful] wife was repudiated in consequence of the curse of Durvásas, and on no other account, and that this same (curse) would terminate on the sight of the ring.' *Durvásas*: see p. 137, note 2. *Tapaswiní* = *anukampyá*: Ś. [compare p. 246, l. 4.] *Saha-dharma-cháriṇí* = *pativratá*: Ś.

[2] *Vachaníyán*, i.e., *sádhwí-nirákaraṇa-rúpápavádát*. *Vachaníyam* = *vách-yam*: p. 198, line 6.

[3] The Colebrooke and Mackenzie MSS. and my own have *sattam* or *satam* for *śaptam*, supported by Śankara. The Taylor has *sachcham* for *satyam*, supported by Káṭavema and the Bengálí.

[4] Compare page 137, line 12, note 2.

[5] 'Thou hast gained thy object.' *Charitárthá* = *labdhárthá* = *kritárthá*. The Mackenzie has *viditárthá*.

छाया न मूर्छति मलोपहतप्रसादे
शुद्धे तु दर्पणतले सुलभावकाशा[1] ॥ १९६ ॥

राजा । भगवन् । अत्र खलु मे वंशप्रतिष्ठा[2] ॥ इति बालं हस्तेन गृह्णाति ॥

मारीचः । तथा भाविनम्[3] एनं चक्रवर्तिनम् अवगच्छतु भवान् । पश्य ।

रथेनानुत्खातस्तिमितगतिना तीर्णजलधिः
पुरा सप्तद्वीपां जयति वसुधाम् अप्रतिरथः ।
इहायं सत्त्वानां प्रसभदमनात् सर्वदमनः
पुनर् यास्यत्याख्यां भरत इति लोकस्य भरणात्[4] ॥ १९७ ॥

Thou wast repulsed in consequence of the curse, (thy) husband being harsh [cruel] through the obstruction of (his) memory; (but now) indeed, on (the heart of) him freed from darkness, thy influence-is-supreme. (Even as) an image has no effect on the surface of a mirror whose brightness is tarnished with dirt, but on a clean-one easily makes impression [gains admission].' *Smriti-rodha*, the Mackenzie has *smriti-dosha*. *Apeta-tamasi*: compare p. 301, note 2. *Prabhutá*: Kátavema refers to verse 73, p. 124. *Chháyá* = *prativimbam*. *Múrchhati* = *vyápnoti*: K. = *sphurati*: Ś.: see p. 200, note 4. *Malopahata-prasáde* = *malápagata-prasannatwe*: Ś. = *málinyena nashṭá prasannatá*: K. *Sulabhávakáśá* = *sukhena labhyah pravéśah yasyáh* = *prápta-vasthitih*: Ś. [compare p. 46, line 2.] Śankara observes that *darpana-tale* answers to *bhartari*; *malopahata* to *smriti-rodha*; *chháyá* to *prabhutá*; and, we may add, *śuddhe* to *apeta-tamasi*.

[2] That is, *asyám Śakuntaláyám, kuloddháraka-putrotpádakatwena*, 'in this Śakuntalá, because she has given birth to a son, the upholder of my family?' K.: compare p. 260, line 11, and p. 124, line 6.

[3] *Tena prakárena kuloddhárakatwena bhavishyantam*: K. *Chakravartinam* = *sárva-bhaumam*, 'a monarch of the whole earth:' K.: see p. 15, lines 1 and 2, note 1.

[4] 'Previously (as) an-invincible-warrior, having crossed the ocean in a

Verse 196. VASANTA-TILAKÁ (variety of ŚAKKARÍ). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.

Verse 197. ŚIKHARIṆÍ (variety of ATYASHṬI). *See* Verses, 9, 24, 44, 62, 112, 141.

राजा । भगवता कृतसंस्कारे सर्वम् अस्मिन् वयम् आशास्महे[1] ।

अदितिः । भगवन् । अस्या दुहितृमनोरथसम्पत्तेः कण्वोऽपि तावत्

chariot whose motion is not (made) unsteady by uneven-ground, he will subjugate the earth, consisting of seven islands. Here, from his forcible taming of the animals, he (is called) Sarva-damana; but (then) he will acquire the appellation Bharata, from his support of the world.' *Rathená*: see p. 8, line 1. *Anutkháta*, etc. [*nimnonnata-pradeśasyábhávád anutkhátam*: K.]: so reads the Mackenzie MS., supported by Káṭavema; the others, *anudgháta*: compare p. 9, l. 4, note 3. *Stimita* = *anishkampa*: K. = *Aprati-bandhártha-durgamanena*: Ś. 'By this epithet it is indicated that the chariot would have the power of going in the air' [*tena viśeshaṇena rathasya ákáśa-gámitwam súchitam*]: K. *Sapta-dwípám*: according to the mythical geography of the Hindús, the earth consisted of seven islands, or rather insular continents, surrounded by seven seas. That inhabited by men was called Jambu-dwípa, and was in the centre, having in the middle of it the sacred mountain Meru or Sumeru, a kind of Mount Olympus, inhabited by the gods. About Jambu flowed the sea of salt-water [*lavaṇa*], which extends to the second Dwípa, called Plaksha, which is in its turn surrounded by a sea of sugar-cane-juice [*ikshu*]. And so with the five other Dwípas, viz., Śálmali, Kuśa, Krauncha, Śáka, and Pushkara, which are severally surrounded by the seas of wine [*sura*], clarified butter [*sarpis*], curds [*dadhi*], milk [*dugdha*], and fresh-water [*jala*]: Vish.-pur., p. 166. *Aprati-ratha* = *atulya-ratha* = *maháratha*: Ś: see p. 177, note 2 in middle. *Iha* = *asmin áśrame*: K. *sattwánám* = *práṇinám sinhádínám*: Ś. = *śarabha-sinhádínám*: K. *Prasabha-damanát* = *balátkáreṇa mardanát*. The name Bharata is derived from the root *bhri* [fero] 'to support.' Many Indian princes were so named, but the most celebrated was this son of Dushyanta and Śakuntalá, who so extended his empire that from him the whole of India was called Bharata-varsha or Bhárata-varsha; and whose descendants, the sons of Dhritarásh̤ṭra and Páṇḍu, by their quarrels, formed the subject of the great epic poem called Mahábhárata: see p. 14, note 2.

[1] 'We invoke all blessings on him for whom the prescribed-rites were performed by your holiness,' or 'we have high hopes and expectations of him,' etc. As to *krita-sanskáre*, see p. 258, note 2; and p. 198, note 3.

सुदवित्थारो करीअदु । दुहिदुवच्छला मेणआ इह एव्व मं परिच-
श्रुतविस्तारः क्रियतां[1] । दुहितृवत्सला मेनका इह एव मां परिच-
रन्ती चिट्ठइ ।
रन्ती तिष्ठति[2] ।

शकुन्तला ॥ आत्मगतं ॥ मणोरहोक्खु मे भणिदो भअवदीए ।

शकुन्तला ॥ आत्मगतं ॥ मनोरथः खलु मे भणितो भगवत्या ।

मारीचः । तपःप्रभावात् प्रत्यक्षं सर्वम् एव तत्रभवतः ।

राजा । अतः खलु ममानतिक्रुद्धो मुनिः ।

मारीचः । तथाप्यसौ प्रियम् अस्माभिः प्रष्टव्यः । कः को ऽत्र भोः[3] ।

शिष्यः ॥ प्रविश्य ॥ भगवन् । अयम् अस्मि ।

मारीचः । गालव । इदानीम् एव विहायसा गत्वा मम वचनात् तत्रभवते कण्वाय प्रियम् आवेदय । यथा पुत्रवती शकुन्तला तच्छापनिवृत्तौ स्मृतिमता दुष्यन्तेन प्रतिगृहीतेति ।

शिष्यः । यद् आज्ञापयति भगवान् ॥ इति निष्क्रान्तः ॥

मारीचः । वत्स । त्वमपि स्वापत्यदारसहितः[4] सख्युर् आखण्डलस्य रथम् आरुह्य ते राजधानीं प्रतिष्ठस्व ।

राजा । यद् आज्ञापयति भगवान् ।

मारीचः । अपि च ।

[1] 'Let Kanwa also be made acquainted with all the circumstances,' etc. Śankara has *jnáta-vistarah*; the Bengálí MSS., *vijnátárthah.*

[2] Here, and in the insertion of *me* in the next line, I have followed the Mackenzie MS. and my own, as I have never hesitated to do, when supported by Kátavema.

[3] 'Notwithstanding, he must be questioned by us about (this) joyous-event. Ho! there!' '*Sishyánám madhye ka atra tishthati iti arthah,* 'Which among my pupils is in waiting here? such is the meaning of *kah,* etc.': Ś. Compare p. 69, l. 8; p. 263, l. 8.

[4] Here I have followed the Colebrooke MS. The others have *sápatya-dára-sahitah*; the Bengálí, *sápatya-dárah.*

तव भवतु विडौजाः प्राज्यवृष्टिः प्रजासु
त्वमपि विततयज्ञः स्वर्गिणः प्रीणयालं ।
युगशतपरिवर्तान् एवम् अन्योन्यकृत्यैर्
नयतम् उभयलोकानुग्रहश्लाघनीयैः[1] ॥ १९८ ॥

राजा । भगवन् । यथाशक्ति श्रेयसे[2] यतिष्ये ।

मारीचः । वत्स । किं ते भूयः प्रियम् उपहरामि ।

राजा । अतः परमपि प्रियम् अस्ति । यद् इह भगवान् प्रियं कर्तुम् इच्छति तर्हीदम् अस्तु भरतवाक्यं ।[3]

[1] 'May Indra be bountiful of (his) rain towards thy subjects. Do thou also, abundantly-dispensing [distributing, diffusing] sacrifices, gratify [satisfy] the gods [inhabitants of heaven] to the full. Thus pass (both of you) periods [revolutions] of hundreds of ages with reciprocal friendly acts, laudable on account of the favours (thus conferred) on both worlds:' That is, You by sacrificing, and Indra by showers, confer benefits on the inhabitants of Swarga and the earth respectively. The two worlds are of course Heaven and Earth, not including the third world Pátála: see p. 276, note 1. *Viḍaujas* or *Viḍojas* is one of the class of Indra's names, explained in p. 304, note 1. *Prájya-vṛishṭih* = *prachura-varshaṇaḥ*. *Vitata-yajnaḥ* = *vistṛita-yágaḥ*: K. *Swargiṇaḥ* = *deván*: K. *Príṇaya alam* = *alam bhávaya*: K. = *atyarthena santoshaya*: Ś. *Yuga-śata-parivartán* = *yugánám śatáni teshám parivartanáni.*

[2] Káṭavema has *śreyasi* and interprets by *dharme*. Śankara has the same and explains by *praśasta-kṛitye*.

[3] 'Is there any favour still greater than this? As (however) on this occasion his holiness desires to confer a favour, then let this saying of Bharata be (fulfilled).' *Ataḥ param,* i.e., *adhikam*. *Atra praśnárthe kákur anusandheyá*: see p. 264, note 2. The Bharata here intended must not be confounded with the young prince. He was a holy sage, the director or manager of the gods' dramas, and inventor of theatrical representations in general. He wrote a work containing precepts and rules relating to every branch of dramatic writing, which appears to have been lost, but is constantly

Verse 198. Máliní *or* Máninî (variety of Ati-Śakkarí.) *See* Verses 10, 19, 20, 38, 55, 109, 110, 120, 171.

प्रवर्ततां प्रकृतिहिताय पार्थिवः
सरस्वती श्रुतिमहतां महीयतां[1] ।

quoted by the Commentators. He seems to have superintended the exhibition of the drama called Lakshmí-swayamvara [composed by Saraswatí: see p. 27, note 3 at end] in Indra's heaven. See Vikram., Act 3, and middle of Act 2, *Muniná Bharatena yah prayogo bhavatishu ashta-rasáśrayo nibaddhah*, etc. It was not unusual to close the plays by quoting one of Bharata's verses: compare the conclusion of the Ratnávali. The Scholiast supposes that there is here an intentional ambiguity as to whether this verse is spoken in the name of the young prince or of the sage.

[1] 'Let the king exert himself for the welfare of his subjects. Let Saraswatí be honoured among (those who are) mighty in the scriptures [lovers of literature]. Moreover, may the purple god [Śiva] who-is-self-existent, (and) whose-Energy-is-every-where-diffused, put an end to my future birth [deliver my soul from passing into another state of being].' *Pravartatám* = *prayatatám*. *Saraswatí* [= *Bhárati*: K.] is the wife of the god Brahmá. She is the goddess of speech and eloquence, patroness of the arts and sciences, and inventress of the Sanskrit language. *Saraswatí* signifies 'flowing,' and is also applied to a river. *Śruti-mahatám*, etc.: some have *śruti-mahatí mahíyasám*: K. *śruta-mahatám*. According to the latter, *śruta* = *śástra*, *mahatám* = *śreshthánám*. I see no reason why *mahatám* should not be the gen. c. plur. of the present part. regularly formed from *mah*, 'to honour.' *Śruti-mahatám* might then mean 'lovers of literature.' *Mahíyatám* = *pújyatám*: K. *Níla-lohitáh*, 'blue and red,' *i.e.*, according to Kátavema, *váma-bhága nílah, dakshina-bhága lohitah*, 'on the left side blue, on the right side red.' Śiva is usually represented as borne on a bull, his colour, as well as that of the animal he rides, being white, to denote the purity of Justice over which he presides. In his destroying capacity, he is characterised by the quality *tamas* [see page 301, note 2] and named Rudra, Kála, etc., when his colour is said to be purple or black. 'In the beginning of the Kalpa, as Brahmá purposed to create a son, a youth of purple complexion [blue and red, *níla lohita*] appeared, crying and running about [*ru, dru*, whence Rudra]:' Vish.-Pur., p. 58. Some refer this name to the colour of his throat: see p. 257, note 2. *Parigata-śaktih; práptih śaktih Párvatí yena sa tathoktah*. Hence, *Śakti* = *Párvatí*, Śiva's wife. The wives of the deities were supposed to personify their energy or active power. *Átma-bhú*, although properly a name of

ममापि च चपयतु नीललोहितः
पुनर्भवं परिगतशक्तिर् आत्मभूः ॥ १९९ ॥

॥ इति निष्क्रान्ताः सर्वे ॥
॥ सप्तमो ऽङ्कः ॥

॥ समाप्तम् इदम् अभिज्ञानशकुन्तलं नाम नाटकं ॥
॥ शुभं भूयात् ॥

Brahmá, is applied equally to Vishnu and Śiva by those who give the preference to these deities. Exemption from further transmigration and absorption into the divine soul was the *summum bonum* of the Hindú philosophy: compare p. 184, note 4 at end. Kálidása indulges the religious predilections of his fellow-townsmen by beginning and ending the play with a prayer to Śiva, who had a large temple in Ujjayiní, the city of King Vikramáditya, and abode of the poet. Both actors and spectators would probably repeat the prayer after the speaker and appropriate it to themselves.

Verse 199. RUCHIRÁ OR PRABHÁVATÍ (variety of ATI-JAGATÍ) containing thirteen syllables to the half-line, each half-line being alike.

⏑ — ⏑ — | ⏑ ⏑ ⏑ ⏑ | — ⏑ — ⏑ —

PREFACE.

In the following pages I have endeavoured to furnish the Oriental Student with a correct edition of the most celebrated drama of India's greatest dramatist. Strange to say, no edition of the text of the "Śakuntalá" has ever before been published in England. Yet no composition of Kálidása displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counterworkings of its conflicting feelings,—in short, more entitles him to rank as "the Shakespeare of India." Nor, in comparing him with our own great Dramatist, should we fail to remark the command of language exhibited by the present play. In this respect the singular flexibility and copiousness of Sanskrit may have even given him the advantage. On the Continent, the "Śakuntalá" has been studied and admired, not only by oriental scholars who possess a correct edition of the text, but by the general public, who enjoy the advantage of good translations; insomuch that Goethe, Schlegel, and Humboldt have all expressed their admiration of this masterpiece of the Hindú Poet. Goethe's four beautiful lines, which appeared in 1792, are—

"Willst du die Blüthe des frühen, die Früchte des späteren Jahres,
Willst du was reizt und entzückt, willst du was sättigt und nährt,
Willst du den Himmel, die Erde, mit einem Namen begreifen:
Nenn' ich Sakontalá, Dich, und so ist Alles gesagt."*

* Thus translated for me by Professor Eastwick:—

"Wouldst thou the young year's blossoms and the fruits of its decline,
And all by which the soul is charmed, enraptured, feasted, fed,
Wouldst thou the earth and heaven itself in one sole name combine?
I name thee, O Sakuntalá! and all at once is said."

Augustus William von Schlegel, in his first Lecture on Dramatic Literature

In England, on the contrary, we have depended for our knowledge of the "Śakuntalá" solely on Sir William Jones' translation, which does not truly represent the original. The other great dramatic work of the same Poet, the "Urvaśí" or "Vikramorvaśí," is indeed known to the public by the admirable translation of Professor H. H. Wilson; but, with the exception of my own edition of this play, published at Hertford, and intended merely to meet the wants of the lecture-room until I should have leisure to perfect it on the same plan as the present volume, no edition of the text of either play has ever been printed in this country. Nor have other Sanskrit dramas, in spite of the interest excited by Professor Wilson's translations, received more attention at the hands of English editors of Oriental works. Only one other play, the "Víra-charitra," edited by Dr. Trithen, can be reckoned among the many important publications that have issued from the presses of our Oriental printers. Possibly our backwardness in editing the text of these compositions, may be attributed to our accidental preference for other productions in a language, which has surprized the world by the variety of its literary treasures, and by the new direction it has given to philological study; or, perhaps, to our acquiescence in the Calcutta

(translated by Black), says:—"Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were known long before they could have experienced any foreign influence. It has lately been made known to Europe, that they have a rich dramatic literature, which ascends back for more than two thousand years. The only specimen of their plays (nataks) hitherto known to us is the delightful Sakontala, which, notwithstanding the colouring of a foreign climate, bears in its general structure such a striking resemblance to our romantic drama, that we might be inclined to suspect we owe this resemblance to the predilection for Shakspeare entertained by Jones, the English translator, if his fidelity were not confirmed by other learned orientalists. In the golden times of India, the representation of this natak served to delight the splendid imperial court of Delhi."

Alexander von Humboldt, in treating of Indian poetry (Kosmos, translated by Prichard, vol. ii., p. 38), observes: "The name of Kalidasa has been frequently and early celebrated among the western nations. This great poet flourished at the splendid court of Vikramaditya, and was, therefore, cotemporary with Virgil and Horace. The English and German translations of the Sakuntala have excited the feeling of admiration which has been so amply bestowed upon Kalidasa. Tenderness in the expression of feelings, and richness of creative fancy, have assigned to him his lofty place amongst the poets of all nations." In a note (p. 114), he says: "Kalidasa, the celebrated Author of the Sakuntala, is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of Vikrama and Urvasi, is one of the most beautiful and poetical productions which have appeared in any time."

editions (now out of print), published under the authority of the Committee of Public Instruction, and printed at the Education press.

So far as I can collect, the actual extent of our knowledge of the Hindú Theatre—whether acquired through English translations, or the printed editions of foreign countries—may be thus stated. Seventy years have elapsed since Sir W. Jones discovered that there existed in India a number of Náṭakas, or Sanskrit dramas, many of them of great antiquity; some abounding in poetry of such undoubted merit, and in pictures of Hindú life and manners so charming and faithful, as to render them prizes of the greatest value to all classes of literary men. Eager to apply the means thus gained of filling what was before an empty niche in the Temple of Sanskrit Literature, Sir W. Jones addressed himself at once to translate into English the "Śakuntalá," which he was told was the most popular among the natives. Unfortunately the Paṇḍits omitted to inform him that the multiplication of manuscripts of this play, consequent upon its popularity, had led to a curious and perplexing result,—not, however, unexampled, as has since been proved by the two-fold version of the "Rámáyaṇa,"—namely, that the various manuscripts separated themselves into two groups or classes: the one class embracing all those in Devanágarí writing, which, without perfect uniformity, had still a community of character; the other, all those in Bengálí.

German scholars distinguish these two classes of manuscripts by the names "Devanágarí recension" and "Bengálí recension," which terms may conveniently be adopted. The Devanágarí recension is the older and purer: the Bengálí, however, must have existed at least 400 years, since it is followed by the "Sáhitya-darpaṇa," one MS. of which bears the date 1504 of our era. The MSS. of the Devanágarí class are chiefly found in the Upper Provinces of India, where the great demand has produced copyists without scholarship, who have faithfully transcribed what they did not understand, and, therefore, would not designedly alter. On the other hand, the copyists in Bengal have been Paṇḍits, whose *cacoëthes* for emending, amplifying, and interpolating, has led to the most mischievous results. The bold and nervous phraseology of Kálidása has been either emasculated or weakened, his delicate expressions of refined love clothed in a meretricious dress, and his

ideas, grand in their simplicity, diluted by repetition or amplification. Many examples might be here adduced; but I will only refer the student to the third Act of the Bengálí recension, where the love-scene between the King and Śakuntalá has been expanded to five times the length it occupies in the MSS. of the Devanágarí recension, and the additions are just what an indelicate imagination might be expected to supply. Even the names of the dramatis-personæ have been tampered with: the King Dushyanta is changed into Dushmanta; Anasúyá into Anusúyá; Vátáyana into Párvatáyana; Sánumatí into Miśrakeśí; Taraliká into Pingaliká; Dhanamitra into Dhanavṛiddhi; Márkaṇḍeya into Sankochana.

Unfortunately, it was a MS. of this recension, and not a very good specimen of its class, that Sir W. Jones used for his translation. From him, therefore, was gained about sixty-five years since, the first incorrect knowledge of this, the first Sanskṛit play known to Europeans. No edition of the text appeared till about forty years afterwards, when one was produced, after immense labour, at Paris, in the year 1830, by M. Chézy. He deserves great credit for the difficulties he surmounted; but his edition was also from a MS. of the Bengálí recension, and has no more value than Sir W. Jones' translation. It abounds also in typographical and other more serious errors. An edition of the "Śakuntalá" was subsequently printed in Calcutta, also from Bengálí MSS., and in the Bengálí character, by Prema-chandra, dated Śáka 1761, or A.D. 1839.

It was reserved for Dr. Otto Boehtlingk to be the first to edit the Devanágarí recension of this play at Bonn in the year 1842. No other edition of the text of this recension has been published until the present time; and in England even the Bengálí text has never yet appeared.

The translations of this play which have been published since that of Sir W. Jones and the German version of his translation by Forster, in 1791, are,—first, the French of M. Chézy; subsequently, the German of Hirzel, Rückert, and Boehtlingk; a Danish translation by Hammerich; and, very recently, another German translation in prose and verse, by Meier: not to speak of Danish and Italian versions of Sir W. Jones' English.

I propose myself very shortly to offer to the public a free

English translation, in prose and verse, of the Devanágarí recension of this drama.

Of the "Vikramorvaśí," the twin play of the "Śakuntalá," two editions have appeared on the Continent; one at Bonn, by Lenz, and a more perfect one at St. Petersburg, by Bollensen: an edition of this play was also brought out in Calcutta, which is now out of print. Translations by Hoefer and Hirzel have been published in Germany. The "Málavikágnimitra," also attributed to Kálidása, has been edited at Bonn, by Tullberg, but the notes and translation which were promised, have not yet appeared. The "Mṛichchhakaṭi," supposed to be the oldest Sanskṛit play extant, has been well edited in Germany by Stenzler, and in Calcutta. From the Education-press of Calcutta have also issued editions of the "Málatí-mádhava," "Uttara-ráma-charitra," "Mudrá-rákshasa," and "Ratnávali," all of which, as well as the "Vikramorvasí," have been translated into English prose and verse by Professor Wilson. The poetical merit of these translations must always secure for them a high degree of favour; and the Essay prefixed to them affords copious and valuable information on the Dramatic System of the Hindús. It should be mentioned that a literal English prose translation of the "Vikramorvaśí" by Mr. Cowell, has recently issued from the press of Mr. Austin, of Hertford. The allegorical philosophical drama "Prabodha-chandrodaya" has been edited both in Calcutta and in Germany, and the "Mahá-náṭaka," or "Hanuman-náṭaka," (a dramatic history of Ráma-chandra, attributed to the monkey chief Hanumán) in Calcutta. Part of the "Dhúrta-samágama" will be found in Professor Lassen's "Sanskṛit Anthology." Professor Wilson, in the appendix to his "Hindú Theatre," has given interesting abstracts of some unedited plays. Beyond this, as far as I can recollect, nothing very important has been effected either in England or abroad in relation to the Indian Drama.

I am bound to acknowledge that I have made free use of Dr. Boehtlingk's edition of the text of the "Śakuntalá" in preparing the following pages for the press. The merit of his work can hardly be overrated; but I may, without presumption, say that I have discovered many better readings, corrected some errors, and introduced much original matter in the shape of annotations. In point

of fact, Dr. Boehtlingk's edition does not adapt itself to the exigences of an English student. The notes are in German; they are printed at the end of the volume—a practical obstacle to their utility; and they frequently contain perplexing corrections of the text. My experience has led me to prefer a system of synopsis, both in respect of the notes and metres, and to interlineate the Sanskṛit interpretation of the Prákṛit passages.

In the Hindú drama, as is well known, the women and inferior characters speak in Prákṛit, which is a kind of provincial Sanskṛit, that is to say, Sanskṛit stripped of its artificial construction and softened, as Latin is softened into Italian. The Paṇḍits, with their usual subtilty, subdivide Prákṛit into a great variety of different kinds, assigning particular dialects to particular characters: there is, however, but one Prákṛit, properly so called, although specimens of the varieties occasionally occur, and two of them may be found in the interlude between the fifth and sixth Acts of this Play [see page 216, note 2]. Without discussing the question whether Prákṛit was ever the spoken language of India, it is certain that many of the dialects at present spoken have been derived from Sanskṛit through the Prákṛit, and that the latter is often the key to the changes which Sanskṛit words undergo in passing into the Hindú vernacular tongues. This, in my opinion, is of itself a sufficient reason for not displacing the Prákṛit by the Sanskṛit interpretation, even if it were not part of "the warp" (to borrow a German idea) of the composition. On the other hand, the same reason makes it desirable that the Sanskṛit interpretation, instead of being removed to the foot of the page or to the end of the book, should rather be exhibited in such close juxta-position with the Prákṛit that both may be comprehended at a glance. I have therefore interlineated the Sanskṛit, giving the Prákṛit the upper line, and distinguishing it by red ink (though from the novel nature of the experiment the red is not always so distinct as could be wished), and accommodating the Prákṛit words to their Sanskṛit equivalents by relaxing the rules of Sandhi applicable to the latter.

In the method I have adopted of separating Sanskṛit words by the free use of the *viráma*, I submit that I have taken a most reasonable license, for which all students will be grate-

ful. Dr. Boehtlingk considers the *viráma* a mark of punctuation, and does not approve of its use except at the end of a sentence. He holds that the *viráma* and the single perpendicular line generally used for punctuation originally only differed in one respect—that the former denoted a pause after a consonant, the latter, after a vowel. He therefore dispenses with the *viráma* almost entirely. Doubtless this system may be advantageously carried out in India, where it has always commended itself to the Pandits, as tending to reduce the labour of writing, but I have constantly observed that the Hindú practice of joining every word operated on by the rules of combination is perplexing even to the readiest European apprehension. The student has already sufficient obstacles to surmount in the Devanágarí character, and in the rules of Sandhi. Why should an unnecessary difficulty be superadded? and why should not Sanskrit avail itself of the improvements in punctuation which are now universally employed to facilitate the act of reading? By creating needless hindrances, colour is given to the prevalent exaggeration respecting the difficulty of this language. The Latin scholar, if acquainted with the laws of euphony, would not be embarrassed by the sentence *Uby ad Dianæ venerir itav at sinistram* (euphonically changed from *Ubi ad Dianæ veneris ito ad sinistram*): but he would, I think, be unnecesarily hindered if this permuted sentence were linked together according to the Indian system followed by Dr. Boehtlingk—*Ubyaddianæ veneriritavatsinistram.* Nor can I understand why the mere spaces left between the words in the first case should be deemed inconsistent with euphony. If these spaces are only to be effected in Sanskrit by extending the legitimate functions of the *viráma*, the invention of other marks of punctuation, and the facilities afforded by modern typography, ought to leave us free to do so. In other languages, where the rules of combination prevail partially, no such union of words euphonically affected is deemed necessary. Thus, in English, we do not write 'aneagle' because the euphonic *n* is affixed to *a*; nor 'theagle' because, in poetry, the final *e* of *the* has to be rejected. The only cases in which I have not ventured to separate distinct words operated on by Sandhi, are when two vowels blend into one, and when final *u* and *i* are changed into their corresponding semi-vowels *v* and *y*.

In regard to the text of the present drama, if I have succeeded in producing a more correct edition of the Devanágarí recension than that of Dr. Boehtlingk, the merit is due to the more ample materials at my command. I have taken care to avail myself of Dr. Boehtlingk's corrections of himself, and his after-thoughts at the end of his work, as well as of such critical remarks as coincided with my own views. Often working independently of him, I have arrived at similar results, because I have had access to all the materials whence his *Apparatus Criticus* was composed. More than this: Dr. Boehtlingk tells us that his edition was not prepared from original MSS., but that Professors Brockhaus and Westergaard having more or less carefully collated certain MSS. in the East-India House Library, and in the Bodleian at Oxford, and made only partial extracts from three native commentaries, handed over the results of their labours to him. All these MSS. and Commentaries have been placed at my disposal, and most of them left in my possession until the completion of my work. Not a passage has been printed without a careful collation of all of them, and the three Commentaries have been consulted from beginning to end.

The MSS. which I have principally used, are:—

1. A MS. from the Colebrooke collection, and, therefore, from the Eastern side of India, numbered 1718.

2. A MS. from the Mackenzie collection, and therefore from Southern India, numbered 2696.

3. A MS. from the Taylor collection, and therefore from Western India, numbered 1858, dated Sáka, 1734.

All these belong to the East-India House Library, and represent the three Indian Presidencies respectively.

4. A copy of a very good MS. at Bombay, presented to me by Mr. Shaw, of the Bombay Civil Service.

5. An old Bengálí MS. belonging to the Library of the East India House, numbered 1060.

6. A very old Bengálí MS. from Professor Wilson's collection in the Bodleian.

I have from time to time consulted other Bengálí MSS., but have rarely admitted readings from them, unless supported by some one of the Devanágarí. Thus, the verses which I have inserted at the be-

ginning of the third Act are supported throughout by my own and the Taylor MS., and partially by that of the MacKenzie collection.

The following are the three Indian Scholiasts:—

1. Káṭavema, whose commentary, from the Mackenzie collection at the East-India House, is the only one in the Devanágarí character. He was the son of Káṭa Bhúpa, minister of Vasanta (who was himself the author of a dramatic work called "Vasanta-rájíya"), King of Kumára-giri, a place on the frontiers of the Nizam's dominions. He must have lived after the commencement of the sixteenth century, as he quotes Haláyudha, the author of the "Kavi-ráhasya" [see Westergaard's preface to the "Radices Linguæ Sanskritæ"]. This commentary is very corrupt; but where it is intelligible, is of great utility in throwing light on the more difficult passages of this play.

2. Śankara, whose commentary, from Professor Wilson's collection in the Bodleian Library, is on the Bengálí recension, and written in the Bengálí character. In many places it agrees with the readings of the Devanágarí recension, or at least notices them.

3. Chandra-śekhara, whose commentary, belonging to the East-India House, is also on the Bengálí recension, and seldom does much more than repeat the words of Śankara. If this Chandra-śekhara is the same person as the father of Viśwa-nátha, the author of the "Sáhitya-darpaṇa," he probably lived sometime in the fifteenth century.

I have never failed to consult the three commentaries before deciding on the reading of my text, and have made their interpretations the basis of the literal translation I have given of the metrical part of the play.

All that is known of Kálidása, the author of the "Śakuntalá," may be stated in a few words. He lived in Ujjayiní or Oujein, the capital of King Vikramáditya, who flourished 56 years B.C., and whose reign is the starting-point of the Hindú Era called Samvat. He was one of the nine celebrated gems of that monarch's court, the splendour of which is a favourite theme with Hindú writers in all languages. The other works attributed to him are the "Vikramorvaśí," and "Málavikágnimitra," before noticed; the "Megha-dúta," or Cloud-messenger, a short but beautiful poem, which has been edited by Professor Johnson in England and

by Mr. Gildemeister at Bonn, and translated into English verse by Professor Wilson; the "Raghu-vanśa," a heroic poem, edited and translated into Latin by Stenzler; the "Ṛitu-sanhára," edited and translated by Bohlen, a short poem on the six Seasons, each verse of which is like a medallion, giving a complete picture of some Indian scene; the "Kumára-sambhava," a poem on the Birth of Skanda, the god of war, of which part has been lost; the rest, edited by Stenzler, and recently translated into English verse by Mr. Griffiths. The "Śṛingára-tilaka," "Praśnottara-málá, Hásyárṇava," and "Śruta-bodha," are also ascribed to Kálidása. The "Nalodaya," attributed to him, is certainly the production of a later epoch.

I have to express my acknowledgements to Professor Johnson, who has assisted me in revising the proof-sheets of this volume, and has aided me by occasional suggestions. I have also to thank Dr. Max Müller for some information connected with the Vedas.

Every credit is due to Mr. Austin, of Hertford, for the spirited manner in which he has undertaken the printing and publication of this and other Oriental works, and spared neither trouble nor expense in carrying them through the press.

M. W.

East-India College,
July, 1853.

CORRECTIONS AND ADDITIONS.

Page 12, line 1, *for* सूत: *read* सूत

Page 21, line 3 of the first note, after 'distanced,' add: 'in good qualities, [in beauties].'

Page 31, line 8 from bottom, *for* 'opposition' *read* 'apposition.'

Page 41, line 2, *for* मन्त्रयध्वं, *read* मन्त्रयेथे

Page 55, line 6 from top, carry back the ◌ॆ one letter, from क to श्र

Page 89, line 4 from top, the *e* of *Śakuntalá-darśane* has dropped in part of the impression.

Page 91, line 14 from bottom, *for* 'venerable hermit,' *read* 'venerable parent.'

Page 113, note 2. With reference to this note, compare in Vikram., Act 1, *Chitralekhá-dwitíyám priya-sakhím Urvaśím gṛihítwá viśákhá-sahita iva bhagaván soma upasthitah sa rájarshih.*

Page 115, line 7 from top of the note, for *anatilulita* read *atilulita*.

Page 126, line 12 from bottom; after Raghu-vanśa, vi., 83, add: 'This is confirmed by Bhaṭṭi-Kávya, iv., 17, where the epithet *dwirada-násorúh* is applied to a female.

Page 179, line 18 from top, *for* 'Guhhyakas,' *read* 'Guhyakas.'

Page 228, line 2 from top, in a part of the impression the last syllable of *yama-sadanam* has dropped.

Page 249, note 1, add: Compare Vikram., Act 2, *anguli-swedena me lupyante 'ksharáṇi.*

Page 249, transpose the lines of the metre.

॥ श्रीकालिदासविरचितं
अभिज्ञानशकुन्तलं नाम नाटकं ॥

SAKUNTALA:

OR,

SAKUNTALA RECOGNIZED BY THE RING,

A SANSKRIT DRAMA,

IN SEVEN ACTS,

BY KÁLIDÁSA

THE DEVANAGARI RECENSION OF THE TEXT,

NOW FOR THE FIRST TIME EDITED IN ENGLAND, WITH LITERAL ENGLISH TRANSLATIONS OF ALL THE METRICAL PASSAGES, SCHEMES OF THE METRES, AND

NOTES, CRITICAL AND EXPLANATORY.

BY

MONIER WILLIAMS, M.A.,

PROFESSOR AT THE EAST-INDIA COLLEGE, HAILEYBURY; MEMBER OF THE ROYAL ASIATIC SOCIETY; FORMERLY BODEN SANSKRIT SCHOLAR IN THE UNIVERSITY OF OXFORD.

HERTFORD:

PRINTED AND PUBLISHED BY ST[illegible] [illegible]USTIN

BOOKSELLER TO THE [illegible]

TO

HORACE HAYMAN WILSON, Esq., M.A., F.R.S.,

BODEN PROFESSOR OF SANSKRIT IN THE UNIVERSITY OF OXFORD,

ETC., ETC., ETC.,

WHOSE GENIUS, LEARNING, AND EXAMPLE, HAVE GUIDED AND PROMOTED

THE STUDY OF SANSKRIT LITERATURE

IN ALL PARTS OF THE WORLD,

THIS VOLUME,

IS GRATEFULLY DEDICATED

BY

AN OLD OXFORD PUPIL